

The AMERICAN ORGANIST

Title Reg. U. S. Pat. Off.



NOVEMBER 1929
Vol. 12 - - No. 11

25c a copy
\$2.00 a year

Oldest American Firm of Pipe Organ Builders

HOOK & HASTINGS COMPANY

Announce the completion of

One Hundred Years

of uninterrupted Organ building in America. Founded by Elias and George G. Hook in 1827. Thirty years later Francis H. Hastings joined the firm, retaining his interest until his death in 1916. Some years prior to this date Mr. Hastings turned over the active management to his associates, the present owners.

Main Office and Works:

KENDAL GREEN . . . MASSACHUSETTS

BRANCHES:

BOSTON, NEW YORK, PHILADELPHIA, ASHEVILLE

BUHL ORGAN CO. INCORPORATED

SUCCESSORS TO
BUHL and BLASHFIELD
ORGAN CO.

UTICA, N. Y.

SINCE 1905 BUILDERS OF
HIGH GRADE ORGANS

BRING YOUR ORGAN PROBLEMS TO US

THE REUTER

The Reuter Pipe Organ
is an organ of distinctive
merit, one that is
built strictly upon a
basis of quality. :: ::



THE REUTER ORGAN CO.
LAWRENCE, KANSAS

FRAZEE ORGANS

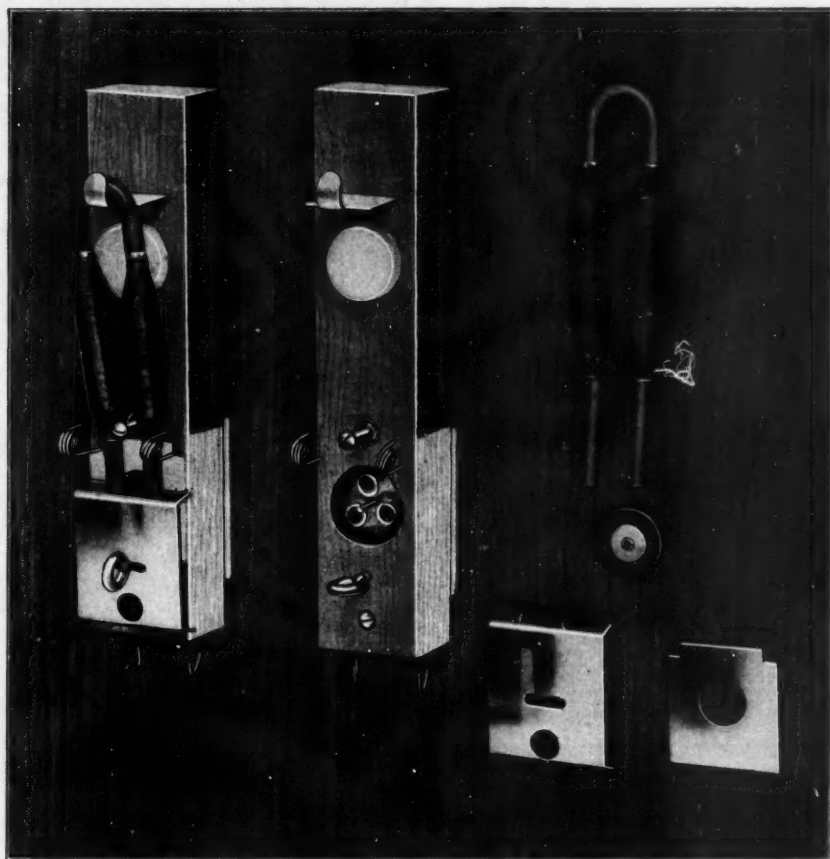


Scholarly Specifications
Unexcelled Voicing
Supreme Action
Superior Craftsmanship

Send for our 1929 Catalogue

Frazee Organ Company
Everett (Boston) Mass.

A U S T I N



No. 3
in the Series:
Details
that Make
an Austin

Patent
Applied for

THE AUSTIN PRIMARY ACTION

THE PRIMARY MOTION, or transference of a feeble electric impulse to a pneumatic power, is a vital factor in modern electro-pneumatic organ action. Everything that can be done to obtain maximum efficiency, to decrease friction in this sensitive primary movement, means speed of attack and repetition of action, plus reliability and a wide margin of safety—desirable to overcome climatic conditions and wear.

In the Austin Primary Action you will note:

1. The Poles of the Magnet are placed parallel to the Disc Armature, giving a greater area of Magnetic Field than if placed end-wise.
2. The Exhaust Ports are *three-fold*, giving an air-passage (around each of the three Ports) of much greater capacity than with but one, yet not increasing the pressure-area on the Armature. As the work of the Magnet is that of overcoming the air-pressure area of the Port, plus friction; and as magnetic pull on the

Armature increases with the square of its proximity to the Magnet, a remarkably great gain is made with a minimum Armature motion, and an increase in Air-Port freedom is realized, resulting in prompt and reliable Primary Pneumatic action, with minimum electric energy, which reduces contact-wear and variation of voltage throughout the electric system.

3. The Armature moves *on one central guide-pin*, its outer edge being perfectly free and *clearing* the Armature Cell in which it operates, thus avoiding friction and any possibility of sticking or "wedging".

4. The Armature Cell-Cover is of soft-faced material, preventing noise, and has one large Pressure Port, giving a flood of pressure to return the Armature and Primary Pneumatic without hesitation.

5. The parts are held in accurate alignment by the spring-brass punching and are removable without the aid of any tool.

AUSTIN ORGAN CO.

Hartford, Conn.

MIDMER - LOSH ORGANS

*Not for the least
money . . .*

*Nor for the most
money . . .*

*But for the most
discriminating . . .*

Main Office and Works: MERRICK, N. Y.

PIETRO YON



WORLD FAMOUS
ORGANIST AND
COMPOSER

For All

Public Appearances
Master Courses
Private Lessons

Address:

E. HAYNER, I. C. V.
853 Carnegie Hall, New York City

ROCHESTER ORGANS

A QUALITY PRODUCT
BY AN ESTABLISHED
ORGANIZATION

Our tonal schemes provide for an adequate Pedal Department and a balanced ensemble.

The Rochester Console requires the minimum of floor space and represents the maximum of convenience and utility.



ROCHESTER ORGAN COMPANY, INC.

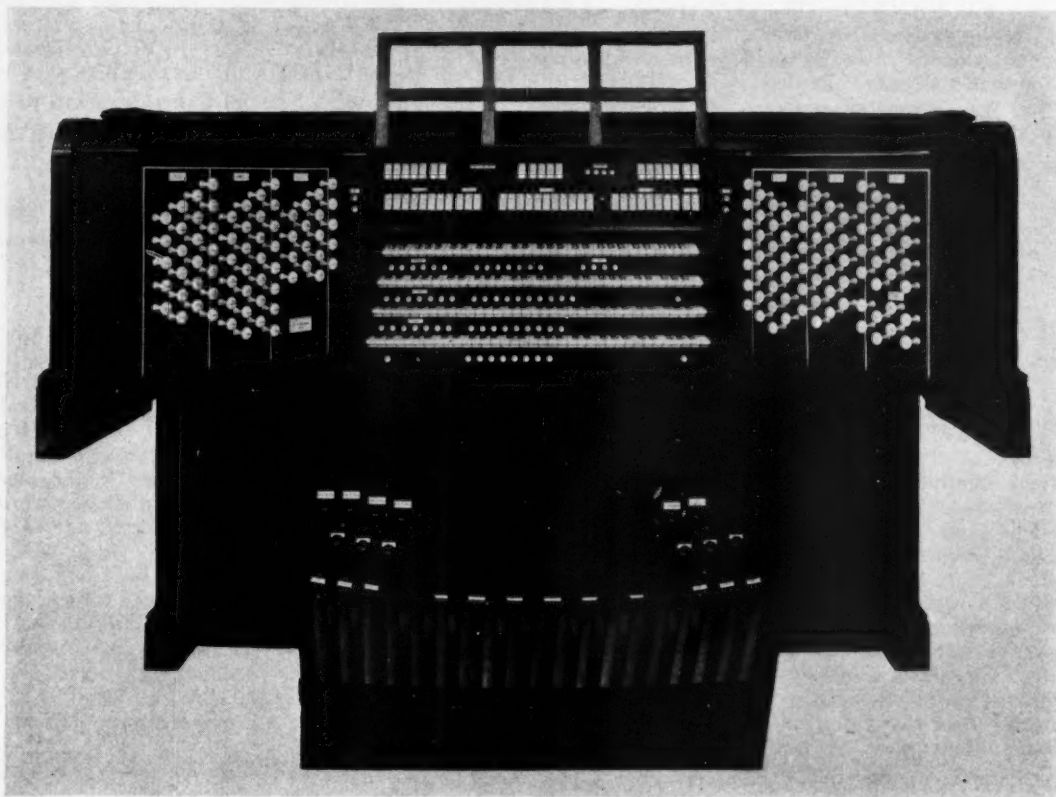
*Designers & Builders
of*

Organs for Churches, Auditoriums & Residences

P. O. BOX 98

ROCHESTER N. Y.

AEOLIAN ORGANS



Console of one of

THREE AEOLIAN ORGANS

installed in the

New Jersey College for Women, New Brunswick, N. J.

THE Organ in Voorhees Chapel, the Console of which is shown above, has 122 independent ranks of pipes.

There are also installed in the Music Building, an Aeolian Organ of three manuals and twenty-eight registers and one of two manuals and twenty-three registers.

ÆOLIAN COMPANY

689 FIFTH AVENUE,
NEW YORK



PAGEANT OF GRATITUDE

Music by HARRY A. SYKES, Mus.Doc.

In celebration of "two hundred years of blessing upon Lancaster County," Pennsylvania, a Pageant of Gratitude was presented, the music of which was written and directed by Dr. Sykes. The printed Pageant is a book of 126 pages; the music was separately produced by line-cuts direct from Dr. Sykes' manuscripts. The work is of too special character to be reviewed here, but it is mentioned in order that any of our readers may communicate with Dr. Sykes if they are faced with similar duties. Dr. Sykes is an organist and already well known to readers of T.A.O.

OXFORD ORCHESTRAL SERIES

Couperin: L'Ausonnaise

La Favorite

Les Barricades Misterieuses

Les Moissonneurs

four pieces for strings or small orchestra, which may be played together in the above order as a suite.

Bach's Brandenburg Concerto No. 6, Bf, for strings.

Handel's Concerto Grosso No. 11, Bf, for strings.

Mozart's Gavotta, from Idomeneo, for small orchestra.

Vivaldi's Concerto Gm, for strings and piano.

These works are all carefully edited and published in attractive form; they ought to prove especially interesting to organists who have occasion to use strings or small orchestra on festival occasions. They may be obtained from the American branch of the Oxford University Press, New York City.

ADVANCED PEDAL STUDIES

GORDON BALCH NEVIN

"Prepared to supplement and carry on the work accomplished by the student who has mastered the Author's First Lessons on the Organ." "The wise pianist never forsakes his scales. . . . Likewise the sincere organist returns constantly to his independent pedal work." The book contains original solo pedal studies, without accompanying manual work. The aim is to concentrate on the feet, begin with absolute accuracy at slow tempo, and gradually develop speed. There are no scales or arpeggios; each exercise is in the form of a pedal melody. The first is simple enough, but the 25th exercise is a two-part bit of music that is by no means easy. The student will find Mr. Nevin's book of practical and emphatic assistance in the attainment of fluent pedal technic, 20p. Ditson, 1929, 75c.

FRETTED INSTRUMENT ORCHESTRAS

"A guide to procedure on organizing and maintaining ensembles of banjos, mandolins, guitars, and other plectrum instruments," published by the National Bureau for the Advancement of Music. It is a book that goes into all phases of its subject and will prove valuable to anyone undertaking the work of maintaining a fretted-instrument ensemble. Certainly it is an inviting realm that has many possibilities, largely unexplored as yet.

JOSEPH HAYDN

D. G. A. Fox

Another in the attractive pocket-edition of The Musical Pilgrim. The booklet deals with the works of Haydn, each of the major works separately; it con-

stitutes in a measure an analysis of these historic works, or we might call it an appreciation. It is illustrated adequately with illustrations showing the themes, treatments, etc. of the various works. It is recommended to all students of music. 4 x 7. 63 pages. Oxford Univ. Press.

Church Music

Prepared with Special Consideration to the Requirements of the Average Chorus and the Quartet Choir

A GUIDE FOR PURCHASERS

Obvious Abbreviations:

c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, duets, etc.

o.u.—organ accompaniment, unaccompanied.

e.d.m.v.—easy, difficult, moderately, very.

—CHRISTMAS—

HUGH A. MacKINNON: "THIS ENDNES NIGHT I SAW A SIGHT," cqu. me. 8p. When Mr. MacKinnon writes an anthem it is wise to hold back any words of lukewarm praise, for true choral works when sung go differently than when merely taken to the piano and thought out. I doubt if this is up to his best work, but I doubt not that it is more than worthy of careful examination, each choirmaster for himself. Gray, 1928, 12c.

FRANCES McCOLLIN: "CALM ON THE LISTENING EAR OF NIGHT," cu. me. 8p. Another anthem that looks good and promises better. It is not difficult, but it needs the attention of an expert choirmaster, backed by a competent choir. Gray, 1928, 12c.

AMBROSE PORTER: "A CRADLE SONG," trio for three women's voices, 3p. Smooth, easy, graceful music. Deane & Sons.

J. G. E. STEHLE: "GLORY TO GOD IN THE HIGHEST," c. me. 10p. A praise anthem, simple, direct, rhythmic, melodious, making good use of the accompanying instrument. Fischer, 15c.

—CHRISTMAS OF OTHER YEARS—

From our reviews of former years we select the following as especially worthy of notice:

E. S. BARNES' "LITTLE CHRISTMAS CAROL," "four pages of delightful Christmas atmosphere," Ditson; "MARY KEPT ALL THESE THINGS," Ditson, "a genuine contribution to inspirational (R. W. D. excuse) Christmas Music."

N. J. ELSENHEIMER'S "SLEEP HOLY BABE," Fischer, "one of the most musical things of the season."

PAUL AMBROSE: "FAR AWAY IN OLD JUDEA," a carol-like anthem for 2-part women's voices. 4p. e. Schmid, 1929, 10c.

STANLEY R. AVERY: "JOY TO THE WORLD," a vigorous anthem that uses the hymn-tune. Ditson, 1929, 15c.

EDWARD SHIPPEN BARNES: "IT CAME UPON THE MIDNIGHT CLEAR," an anthem that looks interesting because of materials and workmanship. cq. s. n. me. 11p. Ditson, 1929, 15c.

T. F. H. CANDLYN: "CHRIST IS BORN TODAY," in which an unusual effect is aimed at through the medium of 2-4 and 3-4 rhythms in close sequence. cq. me. 12p. Ditson, 1929, 15c.

Do.: "THE SON OF MARY," a chorus, with some 4-part work for men's voices. Minor key. Soprano solo. 9p. me. Ditson, 1929, 15c.

MABEL W. DANIELS: "THROUGH THE DARK THE DREAMERS CAME," a 5-part chorus in which the Com-

HILLGREEN, LANE & COMPANY ORGANS



*The SIXTH PRESBYTERIAN CHURCH of WASHINGTON, D. C.
Architect, MR. JOSEPH YOUNGER, 1211 Connecticut Ave., Washington, D. C.*

Hillgreen, Lane & Company are now installing in this beautiful new Church an organ of four manuals, behind a fine display front of carved black walnut. In this connection Hillgreen, Lane & Company desire to acknowledge their good fortune in being favored in so many of their installations with sympathetic and understanding architects whose co-operation has insured for the purchaser that fine housing of the instrument that has meant so much in the success of the final voicing and finishing of the organ.

HILLGREEN, LANE & COMPANY

Organ Builders, ALLIANCE, OHIO

Branch Offices:

Sullivan Pipe Organ Co. - - -	1913 Clark St., Omaha, Nebr.
Will A. Watkin Co. - - - - - Dallas, Texas	Honolulu Music Co. - - - Honolulu, Hawaii
G. F. Dohring - 225 Fifth Avenue, New York, Room 1010	Fred W.A. Witt, 2713 Clarence Ave., Berwyn, Chicago, Ill.

poser really has something to say and says it interestingly. 6p. me. Schmidt, 1929, 12c.

E. S. HOSMER: "WHILE SHEPHERDS WATCHED," cs. me. 11p. Ditson, 1929, 15c.

HERBERT SANDERS: "TO US A CHILD OF ROYAL BIRTH," another case in which the Composer has a message and writes an anthem that merits your consideration for the year. It is not easy, nor really difficult; it has an element of good originality. 18p. Ditson, 1929, 25c.

American: Harvey Gaul: Under the title of Three North American Christmas Carols, respectively from the mountain whites, the Sioux, and Mexico, are published: "AND THE TREES DO MOAN," a 7-page anthem for chorus, with consecutive fifths gathered back from the jazz age into the realm of church music where they began.

"STARS LEAD US EVER ON," 6-pages, for chorus, with some 6-part and 7-part work, built on rather musical themes, in a manner that will appeal to the singers and at least give them an opportunity to make it appeal also to the congregation.

"THE SHEPHERDS AND THE INN," a rather difficult number, for chorus only, with harmonic effects that will require the finest work in the world to make them effective for a congregation. All are 1929 publications by Ditson, 15c each.

French: W. R. Voris: "A DAY OF GLORY," 6-page anthem for chorus, minor key. Schmidt, 1929, 12c.

Italian: Harvey Gaul: "AN ITALIAN CAROL OF ST. MICHAEL," 10-page anthem of interesting materials, sharp contrasts, and considerable possibilities. Some good 5-4 rhythms. Ricordi, 1929, 20c.

MEN'S VOICES

MAX REGER: "THE VIRGIN'S SLUMBER-SONG," 5-page anthem for chorus or quartet of men, with 6-8 rhythm and attractive melody, unaccompanied. It is also available for 3-part women's chorus, and mixed chorus. Ditson, 1929, 15c.

GEORGE B. NEVIN: "SING O DAUGHTER OF ZION," an arrangement of the well-known chorus. Ditson, 15c.

Basque: P. J. Weaver: "CAROL OF THE FLOWERS," 4-page anthem with the melody distributed among the voices. Ditson, 1929, 10c.

WOMEN'S VOICES

Dutch: Julius Rontgen: SIX OLD DUTCH CAROLS, 20 pages, for 2-part, 3-part, and 4-part choruses. Schmidt, 1929, 35c for the set.

MRS. H. H. A. BEACH: "AROUND THE MANGER," 3-part, 4 pages, minor key. Ditson, 1929, 10c.

French: Harvey Gaul: FIVE TRADITIONAL FRENCH CAROLS, 3-part, 18 pages. Ditson, 1929, 25c for the set.

CANTATAS

CHARLES FONTEYN MANNEY: "THE ROSE OF THE WORLD," 41p. md. A work that looks as though it has some good solos in it, for the better choirs. Ditson, 1929, 75c.

EDWARD W. NORMAN: "HIS NATAL DAY," a practical bit of tuneful, rhythmic music for the volunteer choirs where the simpler things are always in order. It seems to have genuine melody and is worthy of careful inspection. It's music of this kind that meets the widest needs. Lorenz, 1929, 75c.

JAMES H. ROGERS: "THE MYSTERY OF BETHLEHEM," an unexpected compliment, when Mr. Rogers undertakes to supply a cantata for the volunteer choirs. Of course he will make it musical, and at the same time it is good music that will stimulate to better. It is not difficult. Lorenz, 1929, 75c.

R. DEANE SHURE: "DAWN IN THE DESERT," by far the most pretentious Christmas cantata that has come to the front this season. Mr. Shure stamps all his music with his own originality; it is not a forced originality, but merely a feeling out after something a little less commonplace than what we have always known, what we have always done. The music is rather difficult at times; there are solos for all voices; the accompaniment, unfortunately or otherwise, is for that dual purpose, organ or piano, and neither organ nor piano is actually written for—but that is a theme in itself, for later discussion. Mr. Shure's cantata is eminently worthy of careful examination by any choirmaster in search of something new for this season, something worthy; its selection would make possible an attractive Shure Service at Christmas, with the help of the organ music Mr. Shure has written and supplied with appropriately descriptive titles. White-Smith, 1929, \$1.00.

IRA B. WILSON: "THE COMING OF THE CHRIST," another attractively melodious and rhythmic Lorenz publication for the volunteer choir. Its music is appealing, not difficult, for chorus only (quartets cannot handle the 8-part writing here and there), not too rhythmic, and altogether worthy of examination. Lorenz, 1929, 75c.

SOLOS

J. C. BARTLETT: "SLEEP MY JESU," medium or low voice, 4p. e. An attractive melody, attractively set. Ditson, 50c.

ALLENE K. BIXBY: "THERE'S A SONG IN THE AIR," duet for soprano and tenor. 5p. Lorenz, 1929, 40c.

—THANKSGIVING ANTHEMS—

MABEL W. DANIELS: "EXULTATE DEO," c. md. 18p. This "song of rejoicing" while not written for Thanksgiving services is none the less rather appropriate in spirit if not also entirely appropriate in text. The phrase "God of Jacob" might easily be changed to represent truthfully the "God of our land," or the "God we worship," or changed to any other more appropriate texts. The modern church is turning more and more away from the idea that tradition is always satisfying, and that Biblical texts are the best material; religion is becoming more and more a matter of plain practical commonsense—certainly it is the most sensible of all thoughts. And thus it is quite worth while that this anthem, with its every evidence of worth, should be saved somehow for use in the Christian church as well as in the Synagogue. A reviewer cannot predict purely from piano playing that choral effects aimed at, will prove successful; the Composer has deserted the commonplace anthem-writing method and striven for something much better, and the reviewer believes she has attained it. Get a copy for examination; if too late for this Thanksgiving, it will do for any season of the year. Schmidt, 1929, 35c.

GEORGE HENRY DAY: "HONOUR THE LORD," eq. b. 10p. me. An unusually good Thanksgiving anthem. Text is from Proverbs and Psalms and therefore not in keeping with what our American Thanksgiving service honestly stands for; but the music is delightful, practical, interesting, and right there in spirit, so that the defective text may be overlooked, it's no worse than most of the texts we still sing in many churches. If Dr. Day will write his own texts, as do some of the others among our best American composers, and make his texts as honest and worthy as his music, he will make a positive contribution to church music and, like many illustrious predecessors, leave us the better off for his having lived and worked in realms of church music. There are a refreshing melodiousness, rhythmic emphasis, musicianly seri-

Tones that Satisfy !

The Temple of Tone that is your organ wants one final adorning feature if it lacks a Liberty Harp or Chimes.

Liberty Percussion Stops with their perfection of tone quality add individuality and character to your organ and lend a new power to your playing.

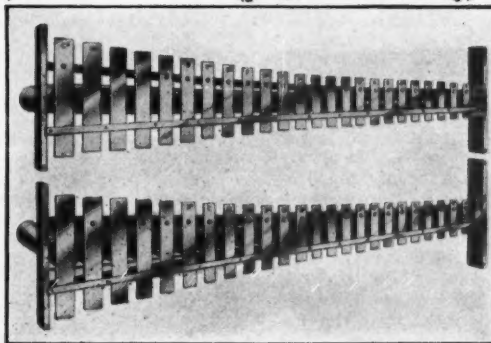
Liberty percussions blend harmoniously with other stops or stand out in rare beauty when used alone.

Organists, ministers and music committees are invited to make full use of our services as experts in arranging organ specifications to include Percussion Stops which contribute so largely to the character of the instrument and add "soul" to its music.

We have just issued a new and unique catalog of Liberty Organ Percussions which leading organists pronounce most helpful because of the helpful information and new ideas it contains. Send for your copy today.

Liberty Percussions easily installed in old or new organs. Consult your Organ Builder.

The KOHLER-LIEBICH COMPANY
3537 Lincoln Avenue ... Chicago



The "Patented Suspension" of the bars is a special feature incorporated in the construction of all Liberty Harps of the "Metal Bar Type." This permits the bars to vibrate unhindered, there being no substance or hard felt resting back against the bars when struck by the mallets. The scientific construction and tonal qualities of Liberty Harps are unsurpassed.

"The Soul of the Organ"

Liberty

ORGAN
PERCUSSIONS

HARPS .. CELESTE .. CHIMES .. GLOCKENSPIEL .. ORCHESTRA BELLS

ousness that combine to give real promise of even better things to come. Get this for your Thanksgiving service. White-Smith, 1929, 15c.

FREDERIC GROTON: "O GIVE THANKS," cq. t. me. An anthem of melody and rhythm, with some good choral effects and an especially fine entrance for the tenor solo. Why do not composers more frequently write in this manner, as a continuous message, instead of reaching these deadly pauses, announcing on the organ that something else "is doing" now, and then start off all over again? There are minor let-downs here and there, but in the main the work goes over well, and volunteer choruses can be proud of doing it. Flammer, 1927, 18c.

WILLIAM R. SPENCE: "THANKS BE TO GOD," cq. s-t 8p. me. An anthem for Thanksgiving "or general use," with plenty of the Thanksgiving spirit, simply enough written to be available to the majority of choirs. The duet is the kind the congregation will certainly like. It is tuneful and rhythmic throughout. Ditson, 1927, 15c.

JOHN E. WEST: "THE WOODS AND EVERY SWEET-SMELLING TREE," cq. s. me. 9p. Another rather tuneful, rhythmic anthem, for the Synagogue service, which is appropriate enough also for the Christian church, and may in fact have been written for the latter. Its music is interesting, even commanding in a climax here and there, and the average choir will enjoy doing it. The accompaniment is used to good advantage to enhance the effect. Ditson, 12c.

NOTE: Among the Thanksgiving anthems reviewed in former issues the readers may want to refer again to E. S. BARNES' "I WILL EXTOL THEE," Ditson, with that "combination of musicianship and practical musical appeal which make it worthy of use." G. Federlein's "HOW EXCELLENT IS THY LOVING KINDNESS," another anthem "founded on good themes, with a good contrast section, and jubilant enough to meet the needs of a festival service. Also a Ditson publication. W. J. Marsh's "REJOICE IN THE LORD," Schmidt, is another work of fine qualities.

Music of the Month

A Digest of the Most Practical and Worthy Compositions by Composers of the Current Calendar List

FOR THOSE who may want to check up their own repertoire with the most timely lists of practical compositions, and follow; when occasion affords, the music calendar of the month. The usual abbreviations are used to indicate number of pages and grade of difficulty—easy or difficult, modified by moderately or very. Publisher and price are given where known. Readers will render valuable cooperation by securing any of these compositions through one of the publishers whose name and address is found in the Directory in the back of this magazine.

—DECEMBER—

Bernard Johnson's organ compositions are most of them fine, musical, practical, though some of them are not exactly easy; Schmidt has published a delightful Aubade and undoubtedly can supply the concert gem, Elfentanz, the charming Pavane, the companion pieces The Sigh and the Smile, and the unusually good Sonata di Camera. The Smile is within the reach of any player, and is a delightful melody.

Sibelius' Finlandia should be in every library, if it is not already there; it sounds big, but is not difficult.

Rollo F. Maitland has several works which appear frequently on recital programs; his At Sundown is a simple melody that lends itself nicely to Chimes for accent, and is easy to play.

Van Denman Thompson has a Chansonette and a Pastel, both by Church, which are abundantly worth using.

Dr. Oscar E. Schminke has contributed quite a few fine organ numbers, among them the following from the Fischer catalogue are excellent: Elegy in the Form of a March, rather solemn and suitable for funerals or preludes; Festal Postlude, a brilliant, exuberant prelude; Marche Russe, on the Volga Boatmen's Song, a good version; March of the Toys, a fanciful number for concert, but not out of place for church; Mountain Idyl, a melody, with some arpeggios.

Stanley R. Avery's Symphonic Prelude is somewhat in toccata style and makes a good prelude; Scherzo, Op. 44, No. 2, is a charming bit for concert program, or for postlude.

A. J. Silver's Jubilate Deo makes a fine morning prelude and appears frequently every season; it is not exactly easy; Memory's Hour is a melody piece. Both by Fischer.

F. Cadman has written few things for the organ, but the transcribers have been busy. His original organ pieces include the Fischer publication Legend, a good prelude, and Meditation, a melody piece. Isn't there also a very excellent Melody in Folk-Song Style?

Mr. Bartlett's name ought to be kept alive. A good piece to do it with is his Toccata in E, Op. 149.

Gottfried H. Federlein, ex-warden of the Guild, has written some excellently practical things, among them Canzonetta, a fine melody; Legend, a melody in minor key; Salvadora, a berceuse in which Chimes may be effectively used; Scena Campagnuola, a long and rather pretentious toccata-like piece; Toccata in D, a really good toccata that is wholesome for the fingers to work on; and Valerie, a gavotte that has always been a favorite with the writer because of its rhythmic and melodic lilt. Fischer publishes most of these.

The genial Dr. Coombs has a Christmas cantata that enjoys great favor, and various vocal solos. Mr. Saar, Mr. Matthews, and Dr. Parker are known chiefly for their choral works also. Eugene Thayer was one of the early American composers to leave worthy compositions to keep his name alive, and there are many who consider that the present organ profession is not living up to its obligation and opportunity in his direction.

Our Monroe Doctrine might call for some all-American programs, and on the 10th a Spanish program would be in order.

Any and all works mentioned in this column can be obtained from any of the publishers whose names and addresses will be found in our advertising pages.

Current Publications List

FOR THE CONVENIENCE of readers who want to be up to the minute in their knowledge of the newest of today's literature for organ and choir. We ask our readers to cooperate by placing their orders with the publishers who make these pages possible; their names and address will be found in the Directory pages of this issue. Obvious abbreviations:

c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, duets, etc.: soprano, alto, tenor, high voice, low voice, medium voice.

o.u.—organ accompaniment; unaccompanied.

e.d.m.v.—easy, difficult, moderately, very.

ORGAN: J. F. Frysinger: Harmonies du Soir, a melody piece with arpeggios, 4p. me. Presser, 40c.

Handel: Overture to Athalia, tr. C. C. Frances, a toccata-like piece with all the fireworks and dash for public consumption. 6p. me. Oxford.

M. P. Möller — Quality versus Price!

In the ordinary run of cases, the low bidder for business is suspected of providing low quality. This holds good in the case of the small producer.

But, with large producers, this is not at all true. On the contrary, what is found to be true is that the large purchasing power of the big manufacturer cuts down his cost of materials and overhead so much that he has an attractive margin to monopolize skilled labor, giving him the highest quality product and still enabling him to sell it somewhat lower than others can.

M. P. Möller is the largest manufacturer of pipe organs and reproducing pipe organs and is in a position to wage such a policy.

Möller organs are not the highest in price (for a given specification) but there are no organs of better quality of any make, **REGARDLESS OF PRICE.**

A complete story of how Möller does this is just off the press and may be had for the asking.

Herewith is printed one of many letters received by us, forcibly bearing out the above statement.

FRANCISCAN FATHERS

645 S. Irwin Ave.,
Green Bay, Wisc.

October 1, 1929.

M. P. Möller Pipe Organ Co.,
Hagerstown, Md.
Gentlemen:

Last Sunday, Sept. 29th, our new pipe organ was formally dedicated. The opening program was given by William H. Barnes and the whole affair was a great success.

I take this occasion to express our acknowledgement of the fact that the Möller Company did not disappoint us in any way from the first time until the installation was complete in every detail.

As the organ stands today, viewed externally, it is imposing, artistically designed, carefully installed and it is a distinct asset to our Church. The case work especially deserves merited praise. The design, the finish, the material is A No. 1 in every respect and was admired by throngs of curious spectators. The tone quality of the organ is undeniably church-like in its pitch, clear, shaded, voiced to blend with the acoustics of the Church. Mr. Barnes critically examined every detail of the organ and expressed himself very favorably. Mr. Barnes claims ours is as desirable a two-manual organ as in his wide experience he has had opportunity to play. He commented on the selection of stops as affording a great variety and facility of shading as his program distinctly proved.

Taking all this into consideration, the Möller Co. can justly be proud of their product. The organ as well as the opening program was given wide publicity. But we felt confident that there was no exaggeration in what we promised to those who would attend. The enclosed clipping from a local paper will bear out this assertion.

The credit is due to the Möller factories, but I cannot refrain from complimenting also the men who did the actual installing, because ultimately the final result depends on the care and effort exercised through the process of installation. The men who installed and voiced our organ merit high praise for their department and efficiency. We got along nicely together and the undersigned has no complaints to lodge against any of them.

The sentiment of this letter is unsolicited. But we feel that it is due to the Möller Co. for the fine instrument it is our fortune to possess. I don't think I am very much mistaken if I will claim that ours will not be the only Möller organ in the Catholic Churches in this vicinity. It's a fact that ours is the finest organ in Green Bay at present and this should mean something.

Expressing again our appreciation of possessing a Möller organ in our Church, and wishing the Company many more satisfied purchasers, we beg to remain,

(Signed) THE FRANCISCAN FATHERS,

Rev. F. I. Leonard.

M. P. MÖLLER

The World's Largest Manufacturers of Pipe Organs

PLANT AND EXECUTIVE OFFICES — HAGERSTOWN, MARYLAND

1203 Loew Bldg., 1540 Broadway, New York.
1203 Franklin Trust Bldg., Philadelphia.
6054 Cottage Grove Ave., Chicago, Ill.
116 Golden Gate Ave., San Francisco, Calif.

4109 Lyndale Ave. S., Minneapolis, Minn.
223 W. Seventh St., Cincinnati, O.
129 North Ave. N.E., Atlanta, Ga.
10 E. Glenwood Ave., Buffalo, N. Y.

1626 California St., Denver, Colo.
1514 Forbes St., Pittsburgh, Pa.
1009 First Ave., Seattle, Wash.
Medical Arts Bldg., Memphis, Tenn.

J. S. Matthews: *Angelus-Meditation*, attractive tone-picture. 2p. e. Ditson, 45c.

Do.: *Choralprelude on Aughton*, pretentious but simple, looks practical. 11p. me. Ditson 75c.

Do.: *Galilee*, another choralprelude, equally attractive for church use. 6 p. me. Ditson, 50c.

T. T. Noble: *Choralprelude on Dominus Regit Me*, marked by the same musicianship and technic of handling. 4 p. md. Schmidt, 50c.

Do.: *Choralprelude on Drumclog*, on a par with his famous list. 5 p. md. Schmidt, 60c.

N. Ponsonby: *Five Fancies*, md. 12p. Oxford.

R. D. Shure: *The Enchanted Isle*, four Sketches of Bermuda, programmatic music that looks unusually inviting, both for workmanship and for popular appeal. 28p. d. Fischer, \$1.50.

R. S. Stoughton: *Isthar*, a Tone Poem, in the Composers famous Oriental mood. 8 p. d. White-Smith, 60c.

C. A. J. Parmentier: *Characteristic Intermezzos*, *Screen Novelties*, *Screen Moods*; three short collections of short pieces for theater use, melodious, rhythmic, varied. Berlin, \$1.00 each. Will be reviewed later in Photoplay Department.

ANTHEMS: E. S. Barnes: "At the Dawn I Seek Thee," c. 5p. e. Schmidt, 12c.

E. Blum: "O Lead me Lord," cq. s. e. Schmidt, 12c.

J. H. Brewer: "Approach my Soul the Mercy Seat," melodious, practical, appealing. cq. 6. e. Schmidt, 12c.

E. Bullock: "Te Deum" D, an interesting work with some original touches. 12p. md. Oxford.

H. E. Darke: "Praise Him in His Noble Acts," an anthem of unusual interest and flavor well worth investigation. 8p. md. Oxford.

Do.: "Rejoice in the Lord," another anthem with evidences of sterling values. c. d. Oxford.

V. Eville: "Bread of the World," communion anthem, smooth, harmonic treatment, cq. me. Flammer, 15c.

F. F. Harker: "Create in me a Clean Heart," cq. a. e. Flammer, 12c.

C. Huerter: "He Leadeth Me," cq. s. me. Schmidt, 12c.

W. Lester: "O Master Let me Walk with Thee," melodious, interesting. c. s. 5-part. me. Schmidt, 12c.

The two Matthews: "Faithful Shepherd," "Father in Thy Mysterious Presence," and "O Love that will not Let me Go," three additions, making seven anthems done by the brothers together. Ditson, 15c each.

G. B. Nevin: "Jesus do Roses Grow so Red," communion or lenten season, cq. md. Ditson, 15c.

A. P. Risher: "Blessed is He that Considereth the Poor," cq. t. me. Schmidt, 12c.

R. M. Stults: "God of Mercy, God of Grace," and "Redemption's Triumph Song," two melodious anthems, both moderately easy. Flammer, 15c each.

C. Wood: "Father all Holy," anthem for double-chorus, smooth, solemn, easy. Deane & Son.

Do.: "How Dazzling Fair," "O Be Joyful in the Lord," the second of which is the more interesting, with its unison passages ringing vigorous and clear. Both by Dean & Son.

R. H. Woodman: "If ye Love Me," an anthem of fine workmanship and appeal. cq. 6p. e. Schmidt, 12c.

Do.: "The Lord is King," more pretentious proportions. c. t. me. Schmidt, 12c.

WOMEN'S VOICES: 4-PART: R. W. Vanderlip: "Seven Responses," all short, for all parts of the service, most of them practical and interesting. cq.

e. Ditson, 15c.

3-PART: F. L. Calver: "Delight Thou in the Lord," cq. me. 8p. Schmidt, 12c.

F. Durante: "Virgin full of Grace," arr. L. Braun, 6p. me. Ditson, 15c.

Mendelssohn: "If with All Your Hearts," arr. C. Harris. 5p. me. Schmidt, 12c.

Stainer: "Sevenfold Amen," arr. An unusually good arrangement; and perfectly legitimate, which is more than can be said of most arrangements. This famous "Amen" is a wonderful addition to any service and we can think of nothing more beautiful than when sung in this version by a chorus of women's voices. Ditson, 8c.

CHORUSES: J. W. Clokey: "River Song," 10p. 6-8 rhythm, and easy to make effective. Ditson, 12c.

MEN'S VOICES: C. Forsyth: "Widdecombe Fair," a good arrangement. 7p. e. Ditson, 15c.

D. Peele: "Harp of the North, Farewell," a 20-page number that merits the attention of all men's choirs, in short score and hence about twice as long as it looks; better get a copy. Ditson, 25c.

H. J. Stewart: "The Forging of the Anchor," another pretentious number, but more simple in structure, and direct in appeal; a fine work for a big chorus. Ditson, 25c.

L. Strickland: "The Road to Home," arr. R. Hilton, 8p. e. The old favorite. Ditson, 15c.

H. J. Tily: "Two Love in the First Set," a 3-page humorous, unaccompanied bit for those who like tennis. Goes over well. Ditson, 10c.

3-PART: Ganne: "A Gypsy Night," arr. Manney, s-a-b. 10p. e. Ditson, 12c.

"Volga Boatmen's Song," arr. Manney, s-a-b. 5p. A good arrangement. Ditson, 10c.

Cui: "Orientale," arr. Harris, s-s-a. 5p. Ditson, 15c.

Duparc: "Ecstasy," arr. Braun, s-s-a. 6p. Ditson, 15c.

Hildach: "The Minstrel," arr. Harris, s-s-a. violin ob. 10p. Ditson, 15c.

M. R. Kern: "In the Evening Garden," s-s-a. 3p. Simple, melodious. Ditson, 10c.

Leroux: "The Nile," arr. Harris, s-s-a. with violin. Ditson, 20c.

R. Strauss: "All Souls' Day," arr. Braun, s-s-a. 7p. Ditson, 15c.

E. R. Warren: "Hymn to the Night," s-s-a. 12p. Ditson, 15c.

Welsh: "All Through the Night," arr. Ryder, s-s-a. 4p. Ditson, 10c.

SOLOS: CHURCH: A. Wooler: "Father Hear my Supplication," 4p. h.l. Tuneful, churchly. Schmidt, 50c.

DUETS: CHURCH: G. B. Nevin: "God Will Make all Things Right," t-b. Ditson, 50c.

SONGS: SECULAR: M. Harding: "Fairy Rockets," h.l. 2p. An attractive little score. Ditson, 50c.

G. Klemm: "Little Moon," m.l. 3p. Charming little melody, attractive accompaniment. Ditson, 50c.

R. W. Vanderlip: "The Little Tavern," h.m. 3p. Fine rhythmic and melodic lilt. Ditson, 50c.

W. Wentzell: "The Orchard Song," h.m. 4p. Another appealing song. Ditson, 50c.

THE OXFORD PSALTER

"Containing the Psalms, together with the canticles and the hymns and Proper Psalms for certain days, newly pointed for chanting, and edited by Henry G. Ley, Mus.Doc., E. Stanley Roper, Mus.Bac., and C. Hylton Stewart, Mus.Bac." 6 x 9. 268 pages. Cloth bound Oxford Univ. Press.



A Mystery for Christmas

In the Mediaeval Manner

for mixed voices
The music arranged and composed
by

Howard D. McKinney

THE compiler of this beautiful Mystery, Howard D. McKinney, Director of Music, Rutgers University, has followed the form of the old medieval play and has endeavored to reproduce in both the words and music, the simple sincerity and moving beauty of these old plays. In the foreword the purpose of the production is given as follows: "What shall be here seen and heard is not so much an amusing play, concert or spectacle as a simple act of reverence, done for the pleasure of God, and the cleaning and opening of our Hearts for the sweet coming in of Christmas."

It is most practical in that there are no speaking parts (with the exception of Mary who during the course of the play, recites the Magnificat) the whole action being carried out by pantomimic scenes, interspersed by appropriate music. The "Mystery" was written for performance in a church, being in every sense reverent and dignified, but it may easily be adapted for use in Sunday School or Hall. The costuming and staging may be as simple or as elaborate as is desired, and the simple stage directions necessary are given in full in the development of the action. The music, to be given by an entirely separate choral group, is simple in character but great care has been taken to use only "traditional" sources, most of the melodies coming from the fifteenth and sixteenth centuries, thus preserving the reverent and sincere naivete of the period.

The play is non-sectarian in character and may be given under the most varied circumstances; the result cannot but be successful because of the dramatic appeal of the simple story. It may enlist the services of large or small groups of adults as well as children. A Christmas Novelty of unusual beauty. Price \$1.00

Organ Music for Christmas

The Chimes of St. Mark's	A. Russolo	.75
Variations on a Gevaert Carol	M. Mauro-Cottone	.75
Christmas Fantasy in March Form	Roland Diggle	.60
Gesu Bambino	Pietro A. Yon	.75
"Christmas" (Adeste Fideles)	Gaston M. Dethier	\$1.25
The Christmas Pipes of County Clare	Harvey Gaul	.60

Our complete list of Christmas Music upon request.

J. Fischer & Bro. New York

119 West 40th Street

New Christmas Music of 1929

Anthems—Mixed Voices

AVERY, STANLEY R.	
Joy to the World (Based on "Antioch")	
Octavo No. 14,308 .....	.15
BARNES, EDWARD SHIPPEN	
It came upon the midnight clear.	
Octavo No. 14,304 .....	.15
CANDLYN, T. FREDERICK H.	
Christ is born today (Carol-Anthem)	
Octavo No. 14,310 .....	.15
The Son of Mary (Carol-Anthem)	
Octavo No. 14,314 .....	.15
GAUL, HARVEY (Arranger)	
And the Trees do Moan. Octavo No. 14,319	.15
Stars lead us ever on. Octavo No. 14,320	.15
The Shepherds and the Inn. Octavo No. 14,318	.15
HOSMER, E. S.	
While Shepherds watched their Flocks by	
Night. Octavo No. 14,298 .....	.15
SANDERS, HERBERT	
To us a Child of Royal Birth.	
Octavo No. 14,303 .....	.15

Men's Voices

NEVIN, GEORGE B.	
Sing, O Daughter of Zion. Octavo No. 14,307	.15
REGER, MAX	
The Virgin's Slumber-Song Arr. by Max	
Schweiger. Octavo No. 14,321 .....	.15

WOMEN'S Voices

BEACH, MRS. H. H. A.	
Around the Manger (Carol-Anthem).	
Octavo No. 14,296 .....	.10

Carols

CAROL OF THE FLOWERS. Old Basque	
Melody, arranged by Paul John Weaver.	
Octavo No. 14,305 .....	.10
FIVE TRADITIONAL FRENCH CHRISTMAS	
CAROLS. Arranged by Harvey Gaul. Three	
part. Octavo No. 14,299 .....	.25

Song

BARTLETT, J. C.	
Sleep, My Jesu. Medium, in F; Low in Db	.50

CANTATA

MANNEY, CHARLES FONTEYN	
The Rose of the World. Mixed Voices .....	.75

Oliver Ditson Company

179 Tremont St., Boston, Mass.

Chas. H. Ditson & Co., 10 East 34th St., N. Y.

Try your music store first

AMERICAN ORGAN QUARTERLY

Now Published in
"Loose Leaf" Form

Each Quarterly consists of hitherto unpublished numbers by the most eminent organ-composers, American and European.

A subscription will bring you an average of thirty-two numbers per year, which if purchased separately would total \$24.00.

Subscription Price

\$2.50—Single issues
\$5.00—Per year

THE H. W. GRAY COMPANY

159 East 48th St. Sole Agents for NOVELLO & CO., Ltd. New York

New Christmas Choruses and Organ Music

MIXED VOICES	Net
WILLIAM BAINES, The Message of the Bells	.12
EDWARD SHIPPEN BARNES, Christmas Joy	.12
MABEL W. DANIELS, The Holy Star	.20
Through the Dark the Dreamers Came	.12
ERNEST A. DICKS, The Promise and the Nativity (From "The King Triumphant")	.30
JOHN LESHURE, The Choral Host	.15
ANNA PRISCILLA RISHER, Hallelujah to our King	.12
W. R. VORIS, A Day of Glory	.12

WOMEN'S VOICES	
PAUL AMBROSE, Far Away in old Judea (2 Pt.)	.10
MABEL W. DANIELS, Through the Dark the Dreamers Came	.12
JULIUS RÖNTGEN, Op. 74. Old Dutch Carols	.35
CHARLENE B. UNDERWOOD, The Birthnight of the Babe. (Trio)	.12

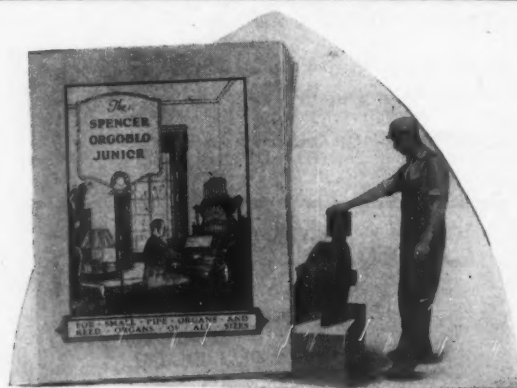
MEN'S VOICES	
WILLIAM LYNDON WRIGHT, Christmas Carols	
First Set—Infant So Gentle—O Little Town of Bethlehem—What Child is This—Holy Night	.12
Second Set—Adeste, Fideles—Away in a Manger—God Rest you Merry—The First Noël	.12

ORGAN MUSIC	
GEORGE A. BURDETT, A Christmas Meditation on "The First Noël" and "Holy Night"	.50
F. LESLIE CALVER, Christmas Fantasia ("In dolci Jubilo" and "Adeste, Fideles")	.60

THE ARTHUR P. SCHMIDT CO.

Boston—120 Boylston St.

New York—8 West 40th St.



For Your Organ

The heart of any organ is its wind supply. Without constant and reliable wind pressure it is impossible to bring out the beautiful and wonderful tones of your instrument.

THE ORGOBLO

is an essential part of any pipe organ equipment. Thousands are in use in churches, theatres, homes and schools.

If you will send us the type and size of your organ, we will gladly send you a complete description of the Orgoblo. It will give satisfactory service for a life time.

THE SPENCER TURBINE CO.

HARTFORD,

ORGAN
POWER
DEPT.

CONNECTICUT

3328

Organists....

YOU WILL WANT

a list of over one hundred

ORGAN NUMBERS

we have recently compiled calling for use of

Harp and Chimes

Perhaps the organ over which you preside is not equipped with Harp and Chimes. All the more reason why you should send for this folder for it is prepared with the idea in mind of interesting those who would be able to present these valuable percussion stops as Memorials.

It is free. Simply ask for "Harp and Chimes" folder, giving the name of your Organ Builder.



Deagan Building

J.C. Deagan Inc.

Established 1880

DEAGAN BUILDING

Berteau and Ravenswood Avenues

CHICAGO

November 1929, Vol. 12, No. 11

The American Organist

CL. SCOTT BUHRMAN, F.A.G.O. Editor

Associate Editors

WILLIAM H. BARNES ROWLAND W. DUNHAM, F.A.G.O.
LEROY V. BRANT, MUS. MAS. ROLAND DIGGLE, MUS. DOC. WILLIAM A. GOLDSWORTHY
FREDERICK W. GOODRICH M. M. HANSFORD ELIZABETH VAN FLEET VOSELLER

Editorials and Articles

WEINGARTEN MONASTERY, by Dom Bedos	COVER
MR. PALMER CHRISTIAN (656)	FRONTISPICE
MISREADING (657)	EDITORIAL
MR. PALMER CHRISTIAN (662)	T.S.B.
MR. HENRY M. DUNHAM (667)	AN APPRECIATION
IN BACH'S LEIPZIG (660)	G. CRISS SIMPSON

The Organ

MR. BARNES' COMMENTS	670
DIAPASONS	673
MINUETTE	674
SONG OF THANKSGIVING	670
WHYS AND WHEREFORES	671
ORGANS:	
BERKELEY, TRINITY M. E.	672
MINUETTE	675
NEW YORK, REFORMED	675
UNIVERSITY OF MICHIGAN	666

The Church

MR. DUNHAM: INSPIRATION	676
ACCOMPANYING THE SERVICE	677
CALENDAR SUGGESTIONS	680
CATHOLIC COLUMN	681
REPertoire AND REVIEW	646
SERVICE SELECTIONS	681
VOCAL BASIS	679

Photoplaying

MR. FRED FEIBEL	684
MEN	682
STEALING OUR STUFF	684

Notes and Reviews

CALENDAR OF THE MONTH	688
COURT DECISION	690
DESCANT SINGING	685
EYES OPEN	687
MAINE N.A.O. CONVENTION	686
POEM: TRUTH	675
RECITAL SELECTIONS	692
REPertoire AND REVIEW	646
BOOKS—MUSIC OF THE MONTH	
CHRISTMAS AND THANKSGIVING ANTHEMS	
Pictorially: *Console, †Organ or Case	
AUSTIN PRIMARY ACTION	643
ATHENS COLLEGE CLASS	687
BERKELEY, TRINITY M. E.*	673
MINUETTE*†	674
N. J. COLLEGE FOR WOMEN*	645
UNIVERSITY OF MICHIGAN*†	663
WASHINGTON, SIXTH PRESBYTERIAN	647
Personal: *With Photo	
CHRISTIAN, PALMER*	662
CHAPMANN, CLIFFORD	695
CHURCH, FRANK M.*	686
CLOKEY, JOSEPH W.	692
DICKINSON, DR. CLARENCE	698
DUNHAM, HENRY M.*	667
EIGENSCHENK, EDWARD*	678
FEIBEL, FRED	684
FORSTER, PAUL H.	692
GROSH, PAUL E.*	688
JACOBS, A. LESLIE	694
KLEIN, MISS CHARLOTTE*	680
LOSH, C. SEIBERT*	661
MARR, DAVID*	686
VAN DUSEN, FRANK	695
WEAVER, POWELL*	704

Copyright 1929 by Organ Interests, Inc.

Printed by Richmond Borough Publishing & Printing Co., 12-16 Park Avenue, Port Richmond, N. Y.

Editorial and Business Offices: RICHMOND, RICHMOND BOROUGH, NEW YORK CITY, Phone DONGAN HILLS 947

Address all communications to 467 City Hall Station, New York, N.Y.



MR. PALMER CHRISTIAN

American concert organist, Professor of Organ of the University of Michigan
and University Organist since January 1st, 1924.

cert
erty
imp
are
with
cor
S
of t
that
Vox
sho
is n
is c
Han
his
a d
train
lic.
but
part
ent
bein
plea
duty
A
and
our

The AMERICAN ORGANIST

Vol. 12

NOVEMBER 1929

No. 11

Editorial Reflections

Misreading



PEOPLE say things behind our backs and then get out of it as best they can. Mr. Walter Lindsay, formerly my friend (I hope he reads this), tries to get out of it this way: "There is no reason why what I wrote to Mr. Liebich should not be quoted, if it is made clear that I was speaking purely from my own experience and not from a standpoint of general principles. I only know there are

certain things I can do successfully with my Liberty Chimes at Olney that are often spoken of as impracticable. . . . I know perfectly well that there are lots of Chimes that . . . are not only discordant with any surrounding harmony but are even discordant with themselves."

Senator Emerson L. Richards, frequently guilty of telling truths too publicly, chides the tradition that an organ should begin with Harp, Chimes, and Vox Humana. I'll not worry about whether it should so begin or not, but I ask my readers if it is not true to say that the average organist's salary is determined more by what he does with his Harp, Chimes, and Vox, than by what he does with his Diapason, Trumpet, and Mixture. We are in a divided world; one part of it consists of the trained experts, the other part the indifferent public. In the organ world, we are of the first part, but in the metallurgical world we are of the second part and do not care anything about the component parts of any piece of metal but insist only upon being interested in whether the metal happens to please us or displease us in the performance of its duty.

And that's the way the public looks at the organ and the organist. There is perfect indifference to our ability to measure up to technical heights; the

whole question is, Can we make good? Mr. Lindsay thinks these columns have decried the Harp, Chimes, and Vox, particularly the Chimes. That was not the intention; we realize only too well that the Chimes make more friends for organ and organist than all the Diapasons in all the world. I would not condemn the Chimes; I welcome them warmly, always have championed them. But I do condemn the senseless writing for Chimes that would lead the beginner to use the Chimes in discordant ways. That is the point of contention. Personally I would go so far as to advise that every church organ of a dozen stops or more be invariably equipped with Chimes. Chimes are churchly; they definitely increase the churchliness of our music. Best of all, they make innumerable friends for the organ.

Mr. Lindsay says there are two points in particular that I have not been entirely clear upon. "One is, the playing of actual melodies on the Chimes. He complains that the jar of one note on the other makes such a bad effect that it is painful. That if the Chimes do not have dampers, then they run together till you can't make anything out of it at all; while on the other hand, that if they do have dampers, then the effect is like that of being choked off at the end of each note. Now of course in playing a melody, where the notes come close to each other on the scale, it is necessary to be very careful; but I have found that if I strike say a G natural, and release it almost at once, and then follow it with an A-flat, neither of the above defects is specially noticeable. That is, the sound does not stop the instant the finger is off the key, but there is a little vibration, so that it does not sound as if it had been choked. At the same time, by taking the finger off as soon as the note is struck, the sound will die away rapidly enough not to clash with the following note, or at any rate, not enough to be disagreeable out in the body of the Church, even if it is noticeable up close to the organ where I sit. So much for that.

"The other point that the Editorial mentions is, that because the subsidiary tones of the Chimes

are so strong, in comparison with the note itself, it is almost impossible to *accompany the Chimes with chords on another stop. Now I know that this is the usual complaint; Mr. Truette mentions it very strongly in his book on Registration. But I found this positively not to be the case at Olney; if I am a little careful, I can accompany the Chimes with a soft combination on the manual, and the effect is not at all bad; in fact, it is often very pleasing. For some reason the Chimes at Olney do not present such a complicated system of harmonics as do most Chimes that I have heard. The actual note of the tube is so much stronger than the overtones and undertones that the latter do not bother the ear at all; so that when the Chimes are used with accompaniment, the ear is conscious only of the principal note and the accompanying chord on the other stops, and the discordant harmonics are swallowed up and disappear. It is only on the extreme lower part of the Chimes that the note becomes confused, say perhaps the lowest three notes. On these I have to be careful.

"A friend of mine, a man who is quite musical, and who is a professor in the University here, so that he is accustomed to noticing things intelligently, told me not long ago that when he heard the Chimes in another organ he had a great difficulty, very often, in telling what the note was supposed to be; that the harmonics were so strong that it was difficult to tell which was the principal note and which was a subsidiary tone. This is something that we don't have to bother with at all at the First Presbyterian.

"Now the reason I am writing at this length is just this; I disagreed with the article in the American Organist, because I could not help feeling that it would give a wrong impression, and might even make people think that Chimes were after all not much use in the Organ. So I thought I'd write to you, and tell you what my experience has been with the Liberty; and if you wish to quote me to any of your prospects, you are free to do so."

It may have been too frequently my misfortune to hear the wrong kind of musicians playing the Chimes. Mr. Lindsay contends, just as I did, that the Chimes can be beautifully used, if we use a little discrimination, more discrimination than composers sometimes use. I believe my readers will get the difference if they will try the experiment of playing the old hymntune *Lead Kindly Light*, the left hand playing the harmony on strings, the right playing the melody on the Chimes in the tempo we would expect our congregations to use in singing the hymn. In contrast to this take the fine old hymntune *Dundee*, play it more slowly than we would dare sing it, add passing-notes in the left hand, and use the Chimes for the melody. *Lead Kindly Light* is inartistic; *Dundee* is beautiful.

The question of overtones need not bother any of us. There will be few ears in the audience capable of being disturbed by them. Our ears are highly trained, and sensitive. Not so with the public. A knowledge of the overtones is helpful only

*The Editorial in question did not say that, nor even infer it. I would ask any interested reader to go back to our September issue and actually read exactly what the Editorial did say, not imputing to it things it neither said nor implied.—T.S.B.

in enabling us to select the right accent note to use on the Chimes with any given harmony; that was the chief point in my former discussion. We as professionals must strive to do things perfectly, exactly; but we dare not stop doing things just because we have not reached perfection. For that matter, if we are to be bothered by the overtones of the Chimes we had better stop playing the organ, for it is exactly out of tune by equal-temperament and not a single chord dare be considered perfectly in tune.

I might remind our readers that in the review pages of each issue is to be found mention of the possible use of Chimes whenever a piece of organ music is under discussion that affords an artistic use of these vitally important aides.

And here we have a ready example of what cooperation can accomplish in our mixed realm of industry and profession. The percussion manufacturers place at our command instruments that make us more popular with our employers and hence tend to increase our potential income; our publishers make new music available for us and are always on the alert for pieces that permit the use of Chimes; and the Chimes manufacturers not only strive to perfect their product but they also place in our hands literature that will enable us to find the right persons in our congregations to donate Chimes, and, having found them, convince them that the donation of Chimes would be a beautiful memorial.

Just now there is another question of cooperation within the industry. It usually begins by taking the form of a question.

"What do you think of the Atlantic City organ? The question would have meant the Atlantic City High School Organ some years ago; that instrument was shocking enough in its break with the various precedents and can't-be-dones. Now the Atlantic City Organ is only and always the Convention Hall Organ designed by Senator Emerson L. Richards and being built by Midmer-Losh under the personal supervision of that pack of energy known as Mr. C. Seibert Losh.

In the first place, we must go slowly in trying to think anything too quickly after Mr. Losh has done something. He doesn't care what he does, so long as he gets results; he's after results, no matter how he gets them. I personally have great faith in anything he proposes to do.

But what do any of us think about the coming Atlantic City Organ? The question touches some vital spots.

If the organ world—industrial and professional—can get together and boost this gigantic proposition, forgetting the imperfections with which every work of man is marked, forgetting the better results that would have come had the thing been done our way—if we can do this, then the Atlantic City Organ will be the one greatest forward step of our present era.

Its importance comes partly from the tremendous audiences that will hear the organ—audiences that will comprise throughout the year the most important business men in all America. If we can send these men back to their communities thoroughly enthusiastic about the Convention Hall Organ, every factory in America will have just a little more

business as the result of the increased interest these men will have in thoroughly modern organs. It will be newer, better, bigger organs everywhere.

If the industry and profession will accept what Senator Richards has planned and Mr. Losh will build, and boost it before the world as something fine, something any city could be proud of, every city ought to have, we'll be making the most of the opportunity, and we'll be doing the only right thinking about the Atlantic City Organ.

Who is the organist to be? What kind of music will he offer? These things count for nothing unless the organist and the music be the kind that can reach across the stage and interest the plain every-day public. Part of the time this Convention Hall public will be the cheap rabble that fills our cheap phonographed theaters; playing technically good organ music for such audiences will defeat all the happy endings we are striving for. But if we can find an organist big enough to play a Bach fugue wonderfully and make it appeal on the same program along with a bit of jazz . . . it's probably too much to hope for.

I can feel many of my readers cringing even at the thought of jazz. Yet Mr. James H. Rogers has played for me some jazz—jazz he himself wrote. And Mr. Lynnwood Farnam can and does play jazz for his own private amusement. Prof. Rowland W. Dunham of the University of Colorado has written a jazz march for the University boys. Mr. G. Criss Simpson made at least one organist popular with a boat-load of important personages when he played for them, not sedate classics of a by-gone era, but modern jazz that every last one of them could whistle or dance to. There is no harm in jazz. We must have jazz on this Atlantic City Organ, or friends will not be made—not the friends that will come in greatest numbers and count for most.

On the other hand we must have legitimate music. Some of these audiences, instead of being from the cheapest of the cheap, are destined to be the greatest business men of our day. Dr. Butler of Columbia does not say much that is worth hearing, but he did say one good thing recently. He said there is grave danger of too much specialization, danger of creating a state in which two classes will no longer understand each other's aims, danger of a new Tower of Babel. The specialist can meet humanity and be useful only when he does not forget that the rest of the world continues. If the future Convention Hall organist is a man who can meet and minister to humanity's needs, as represented by these future conventions of the finest men in America, he will be the one most important factor in the entire organ realm, for he'll sell more organs, more organ music, and make organists more desirable, than any other agency can possibly do.

What do I think of the Atlantic City Organ? I think every last one of us owes it to the profession and to the industry to hop on the band wagon, get behind this gigantic undertaking, and boost. There will be boosting to do. Even already the political opponents are saying the job is to cost the taxpayers a million. They say there is no end to the expense this white-elephant is to be. They say the contract was awarded on favoritism, not hon-

estly. They say the whole deal was cooked from the inside before even the first bids were asked. Now that would be a healthy condition for the organ industry to itself acknowledge, wouldn't it? We'd all be so much the more trusted by the public, wouldn't we? The thing to do is not to encourage and spread false and evil rumors but to flout them, champion Senator Richards and Mr. Losh, and declare ourselves an honorable world of fair-dealing competitors with perfect confidence in and respect for the business methods and work of each other.

Senator Richards is supposed to be spending his time trying to see to it that Atlantic City gets the finest organ possible; no doubt he will be just like all the other prophets and will have to spend half his time defending himself and the organ in public opinion. That's what he gets for being a politician. When we think of the useless idiocy of our grand and glorious Congress in Washington, we are inclined to let Senator Richards take his medicine without sugar; but he's not in Washington, and he's not that type of politician. We ought to champion him. The Atlantic City Organ will cost Mr. Losh many sleepless nights; there are no worries for any other builders. The rest of them need merely sit on the side-lines and write contracts for municipal organs for other cities.

—ADDENDA—

I CONFESS that this morning I am not a little chagrined by the inexcusable carelessness of a few of my best friends in reading my Editorial of September about the Chimes. They have interpreted it as a condemnation of Chimes. It ought not to be necessary to point out that a writer usually means what he is saying, not what the other fellow tries to think he means. I would point to this one paragraph, and repeat it for the reader's convenience; it will be found on page 531, second column, third paragraph; I hope I am justified in resorting this time to italics, since some of my readers seem unable to understand otherwise:

"For *appropriateness* in a church service there are two things that are *almost always* in order: the hymntune and the Chimes. Many of us confess with chagrin that our music committee has ordered us to use the Chimes more frequently; we ought not resent the order as much as *we need to be ashamed* of our own *inability* to see the *appropriateness*."

My entire Editorial was devoted to a championing of the Chimes, to an argument for their use, and to a condemnation of their abuse. If I have been unable to make this clear to the vast majority of my readers and they think as do a few of my personal friends. . . .

"Made a more genuinely appealing impression than all the organ music of the year." Does *that* mean that I have condemned the Chimes?

"Any organist who begins to investigate what the Chimes are capable of, is on the right track and his or her congregation is indeed fortunate." Does *that* sound like a condemnation of the Chimes?

"There are human hearts everywhere who do not bow down and worship a Diapason but who are deeply touched by the Chimes, Vox Humana, and Harp." And does *that* sound like a condemnation of the Chimes?

If these quotations do not constitute a stronger

endorsement of the Chimes than any other printed magazine, book, or circular ever gave—and I'm not excepting the catalogues of the percussion manufacturers themselves, for they dare not make some

of the comparisons my Editorial made—then I no longer know how to either speak or write the English language.

—T. SCOTT BUHRMAN.

In Bach's Leipzig

A Visit to Bach's Own Church to Hear a Bach Cantata with Orchestral Accompaniment—and a Pilgrimage to Switzerland with an Important Discovery

By G. CRISS SIMPSON



LEIPZIG—the city of Bach, Mendelssohn, Wagner, Schumann, Reger, and Karg-Elert! What magic there is in the very name! Hence it was with a feeling of excitement that I rode into the Leipzig railroad station (the largest in Europe as all the tourist literature avers) one fine August evening. I took a taxi to a hotel in the Königsplatz and rode along wide boulevards that somehow reminded me of Paris. But the general aspect of the buildings was more modern and up to date than Paris; I might as well have been in Cleveland or Kansas City or some other progressive American city. Banners strung across the streets and temporary booths on every corner indicated that it was the eve of the Leipzig Fair, which is attended by buyers from all over the world.

Early next morning I set out for St. Thomas' Church where Bach was organist and where most of his choral works had their first performance. With a feeling of awe I entered the building. It seemed as if I were on holy ground. In the organ loft a young man in his shirt-sleeves was playing Bach's Toccata in F. It was exactly the right music for my mood. I sat down in a pew and let the waves of sound roll over me like ocean waves over a beach.

St. Thomas' Church is a fine Gothic structure with a very high roof. The organ gallery is immense, as it must needs be to accommodate the large choir and orchestra. In the sanctuary is an altar which, when illuminated by indirect lighting and with its candles ablaze during a service, is one of the loveliest things imaginable.

That night I had occasion to pass St. Thomas' Church on my way home from the theater. It gave me a good opportunity to see the Church by night. The outlines of the noble structure and of the statue of Bach on the side of the church stood out bold and uncompromising in the moonlight. Even the mellow August moon could not soften the master's inherent strength as typified by his monument. I stood before the statue awhile, lost in dreams; but I was rudely awakened from my elysian state of mind by inebriates staggering past from near-by coffee (?) houses and couples putting on necking-parties

in the shadow of the Church. Evidently Germany has her "younger generation" too; but she cannot blame their conduct on prohibition.

The St. Thomas Choir sings on alternate Sundays at St. Thomas' and at St. Nicholas' Church; August 25th was the Sunday at St. Nicholas' so I went to the edifice, which is of the most rococo architecture, with two galleries extending all around the church. As I entered, they were singing the opening chorale, almost too loudly for the good of one's hearing. The enormous volume of the organ evidently impelled the congregation to do its utmost to make a joyful noise unto the Lord. However, it is far better to sing too heartily than too weakly as our American congregations so often do. After the hymn came an elaborate liturgical service in which the pastor did considerable intoning—the first time I had ever heard a Lutheran clergyman intone. Then he retired and the cantata began.

After the first few bars of music I looked back and saw an orchestra of twenty-five pieces accompanying the choir of men and boys. They do this every Sunday of the year. Imagine the expense it must entail! The cantata was Bach's "Cantata No. 33 for the 13th Sunday after Trinity. Allein zu dir, Herr Jesu Christ". It consisted of an extended opening chorus, a typical Bach da capo aria for soprano, which was sung by the boys in unison, and finally a chorale. The tone quality of the boys was pure and sweet, but they ran out of breath in several of the excessively long phrases in the aria. Poor boys, they shouldn't be blamed for that. It is practically impossible to sing some of Bach's phrases in one breath. Otherwise this cantata didn't seem very difficult. I believe that many American choirs could handle Bach cantatas, with a little work. Up to the present they have been virtually an untouched gold-mine with us.

The cantata lasted from twenty to thirty minutes, but even so the whole service only consumed an hour and a quarter. Bach's biographies all tell how his choir-boys misbehaved in church. But these boys were perfect gentlemen, for not a sound did they utter during the sermon. Which would show that the modern St. Thomas boys are an improvement over the old.

Sunday evening at 6 o'clock I attended Vespers at St. Thomas'. For a full five minutes before the service the large bell rang, while the



MR. C. SEIBERT LOSH

Of Midmer-Losh, Inc., who is directing the building of the tremendous organ designed by Senator Emerson L. Richards for Convention Hall, Atlantic City, N. J.

corpulent Leipzig burghers and their equally obese spouses assembled in the cool of the evening for worship. Then as the last reverberation of the bell died away, the organist, Runther Ramin, began a rather stodgy improvisation. It was alright in its way, but in such a spot I would have preferred a Bach number. However he made up for it by playing as his postlude the St. Anne Fugue in a completely satisfying manner. There was no choir at this service, merely the organ to lead the congregation in hymns and liturgy, but they sang just as vigorously as if a large choir had been there to assist them. Except for the flood light upon the altar the church was in the semi-darkness of twilight. This created an indescribably lovely devotional and mystical atmosphere.

I wish that all American organists might visit Leipzig. Their faith would be revived and they would be strengthened to carry on the tradition of the world's supreme musical genius, Johann Sebastian Bach.

IN SWITZERLAND

IN SWITZERLAND this summer I stopped at the little village of Ollon in the French-speaking Canton of Vaud. And there I found an interesting old church which goes back to the 12th Century. On the wall is a tablet erected in 1928 to commemorate the four-hundredth anniversary of the introduction of Protestantism into the community by the Swiss Reformer, Farel. And I

was astonished to find in this old church a delightful little 2-manual organ with tubular-pneumatic action as light as a feather. The bellows had to be blown by treadles, otherwise the organ was a modern instrument. I attended a Sunday morning service which was of the utmost simplicity. A young lady played a Beethoven Andante for the prelude and the Nocturne from Mendelssohn's *Midsummer Night's Dream* as an Offertory, in an adequate but unexciting manner. The hymns were taken at a very slow tempo and the congregation remained consistently a beat behind the organ. The see-saw effect was most irritating.

After church I met the pastor, who spoke good English. He informed me that organ recitals were given frequently in the winter at the Ollon church by organists from Lausanne and Fribourg. Which bespeaks a musically healthy state of affairs in a village of less than a thousand souls.

At Geneva I heard an organ recital in St. Peter's Cathedral, famous as the seat of Calvin's labors. Recitals are given every Tuesday and Friday evening during the summer season. The one I attended was a complete washout, being about everything a recital should not be. There was no variety in the program. The organ numbers and those of a violinist and of a contralto assistant were all in slow tempo and minor key. Between violin solos the violinist consumed an interminable length of time in tuning her instrument. Even so, her intonation was execrable. The contralto was one of those fulsome creatures who hang onto each note forever until you think she is going to expire. The closing number, Mendelssohn's 6th Organ Sonata, was the only one which might have had a little life in it, but it was dragged unmercifully. I have seldom heard anything so soporific as the arpeggios in the last variation. Instead of being like a rushing cascade they resembled a stream of glue.

And that is the kind of music Geneva offers as an attraction for tourists!

Things were quite different at Basel where I heard parts of two services one Sunday morning. First I went to St. Peter's church (The Swiss seem to be fond of St. Peter as a name for their churches) and later to the Cathedral, or Munster, as it is called in Basel. The organist was playing a Choral Prelude as I entered St. Peter's Church. I did not know either the Chorale melody or the Choral Prelude but it sounded as if it were written by Max Reger. The tone of the organ was full and rich and the organist played with unusual taste and style. As he finished, without a moment's hesitation the congregation started to sing the hymns upon which his prelude was based. The church was crowded and everyone sang in unison, with great heartiness, while the organist made ingenious counterpoints upon the melody.

After this hymn I slipped out quietly and went over to the Cathedral where I found the minister in the midst of his sermon. I looked up into the gallery and beheld a huge and very elaborately-carved organ case. It was one of

the most beautiful cases I have ever seen. The first notes of the offertory, Mendelssohn's Prelude in G—and I knew that I was listening to a remarkable organist play a remarkable organ whose richness and sonority enthralled me. The Diapasons seemed particularly satisfying. Perhaps the acoustics of the Cathedral had something to do with the exceptional tone of the organ. Here again the congregation went into the closing hymn immediately after the offertory, without even a preliminary chord to start them off; the effect of the vast multitude of people singing a stately chorale was extremely impressive.

The postlude was Bach's Dorian Toccata and Fugue in D minor and the organist played it so authoritatively that I realized that I had stumbled inadvertently upon a real master of the organ. His accuracy, phrasing, and rhythm were above criticism. It was the kind of playing of which you say, "That is just right". I looked around for the stairway to the organ loft, for I wanted to meet such a fine organist. After opening two or three wrong doors I finally discovered the right one which led me to the organ. I introduced myself to the organist. He

didn't speak English nor did I speak German, but through the medium of French I learned that his name was Adolf Haumm. He invited me to try the organ. Very timorously I sat down at what is probably Switzerland's largest organ. The huge 4-manual console looked quite like some of our American ones. The different families of tone were indicated by stop-knobs of various colors. There was a complete assortment of combination pistons and a crescendo pedal for each manual. The entire organ was under expression, except the Great Diapasons. I started on Franck's Piece Symphonique while Mr. Haumm pulled the stops for me and told me where to play. I was ready to shove on the Register Crescendo for the finale when an usher came up and said that it was time for Sunday School. So I didn't have the thrill of playing full organ on the Basel organ, but I consider myself very fortunate to have been allowed to touch such a great instrument. And I left the Cathedral with the feelings of one who has discovered a gold mine. How wonderful that in tiny Switzerland I should have come upon such a fine organ manned by such a splendid organist as Mr. Haumm!

Mr. Palmer Christian

A Few Rambling Comments on the Career of One of the World's Finest Concert Organists



MAKING the necessary sacrifices to give further impetus to the growing recital field in America is commendable when it is done as Mr. Palmer Christian has been doing it for some seasons. He fortunately has a University position that enables him to devote some of his efforts to the good of the organ world at large, instead of being required to let his light shine

and his art be heard alone in the auditorium of the University. Mr. Frederick C. Mayer, organist at the famous Moller Organ in West Point Military Academy, is more and more turning to the opinion that an organist owes it to himself and his profession to confine himself largely to his own instrument in public recitals, and his demonstration programs in West Point are remarkable evidences of what a man can do with an instrument with which he is thoroughly familiar.

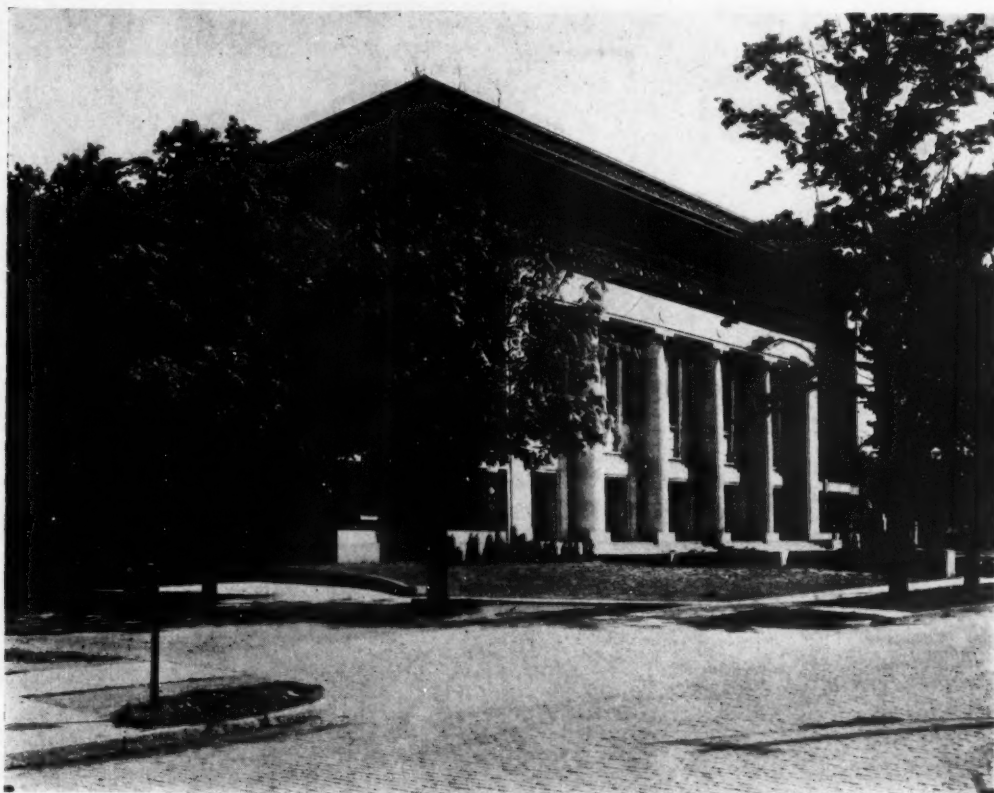
Mr. Mayer is unquestionably right in one way; an organist and an organ are heard to best advantage only when they thoroughly understand each other, as in Mr. Mayer's case. But Mr. Christian, similarly situated with a fine new organ, while carrying on there in this best sense, must decide whether or not he will make the sacrifices to do missionary work and carry fine American organ playing to many other cities and

to many other audiences. Mr. Christian's frequent recitals at the University of Michigan are planting within the memory of thousands of America's most important future citizens, a genuine understanding of and love for organ music and the organ. While audiences are killed throughout our land by incomprehensible programs and inadequately played organs, and the business of the competent recitalist is thus made extremely difficult, it is encouraging to remember the harvest that is sure to come of the seed sown not only by Mr. Christian in his Michigan University recitals, but by several other great artists in similar positions all over the country. When the organ comes into its own as a concert instrument, it will be the result of such work as this, the result of the larger and better and more musical organs such as are being required by men like Mr. Christian; the result of a growing appreciative public such as cultivated by competent university organists everywhere in their appeal—when they can appeal—to the young men, who constitute the student body today but who will constitute the better American public of tomorrow.

Mr. Christian was born May 3rd, 1885, in Kankakee, Ill., and is organistically the product of the teaching and example of Dr. Clarence Dickinson and, for a shorter period, of Alex. Guilmant in Paris. He practised his profession too diligently for a while and was sent southwest for his health, where he acquired so much of it that his six-foot-plus stature is today a pic-

ture of the robust. For a while he enjoyed or otherwise the post of municipal organist in Denver, where he played a large Wurlitzer. Later he was resident concert organist at the famous Grove Park Inn, from which the smaller Skinner Organ has recently been removed.

all fields within the organ's realm need to be taken even today—as missionary work, in which we must give more than we receive, do more than we are paid for, and look for less reward than we know we merit, we know the rewards will come only in the future and only to others.



HILL AUDITORIUM, UNIVERSITY OF MICHIGAN
The scene of Mr. Christian's headquarters as concert organist

Then he went to the University of Michigan and the University decided he was worthy of a larger instrument, which he now has.

There is not much to the biographical facts; they are briefly told. But the history of his artistic contribution to the world of the organ is just beginning to be written. At first Mr. Christian was just another recitalist. Then he graduated and became a famous organist. He still progressed, and today he is one of the world's finest concert organists. In New York City he followed three recitals by what was advertised to be the best talent Europe could offer; but the organ was not really heard till Mr. Christian's recital.

That recital, typical of all that is good in organ recitals, needs analysis, for in the analyzing of it is to be found the vital difference between the organ recital of a decade ago and that of tomorrow. First, the organ itself was mastered; which takes time, more time than the average recitalist can devote to a recital if it is to be measured purely as a business proposition. But when we undertake the recital field—as indeed

Second, the program itself was considered not from the stock of things a player has in repertoire, but from what that particular audience might be expected to understand and enjoy. There was ample opportunity for variety of organ effects. Mr. Christian is among the advanced few who realize that the organ, the modern organ, is slowly building an idiom of its own (and that idiom is not the one single item of legato). Both the electric action—with its limitations—and the modern wealth of beautiful tone colors, are jointly responsible for whatever idioms the organ shall be able to develop.

Third, the player was in the mood to play. This is the most difficult feature for any artist. Even Paderewski has often appeared in programs when his critics agreed that he was distinctly not in the mood during the first half, but warmed to the second. Among ourselves we must in a measure overlook this defect, because it is so difficult to control. Mr. Lynnwood Farnam is perhaps the chief exponent of the art of always playing at his best; at least so the rest of the profession judges him. Basing judgment

on the outstanding success of his New York appearance, Mr. Christian was in the mood; he mastered his physical feelings and mental moods for that occasion at any rate. What he is able to do on tour, depends pretty largely upon his whole attitude toward the recital business. Surprises await the man on every turn who tosses

New York City. And if I were to give my own impression, the small 2-20 would require more time to master than the gigantic organs, for the reason that the resources are so limited. It would be easy to fight a war and win, with an army of unlimited size; but to fight and win with a small force, is a different matter.



AS THE AUDIENCE SEES IT
Front and stage of Hill Auditorium, University of Michigan



AS THE ARTISTS SEE IT
Vast seating capacity of Hill Auditorium

off a recital in some unknown nook or corner, with the thought that the audience there will not know the difference anyway. And no doubt much of the criticism aimed at many artists is based not upon the artist's performance before the important audiences but upon what he did when he thought his audience was not important.

In this, Mr. Christian's present and future career may set an example. We can safely and steadily develop the recital field only when we refuse to accept engagements that do not permit of sufficient time to keep an artist in good trim, sufficient time to permit him to thoroughly learn his instrument, whether it be a small two-manual of twenty registers or a large double four-manual such as the Austin in St. George's,

Personally, Mr. Christian is, besides being unusually tall, unusually smooth and care-free. He looks the part of the well-fed and richly rewarded business man, with no mannerisms. Of course his programs on tour are memorized as they must be. Ten years ago these columns could only say that they should be. Times have changed. Organs and organists have changed. Now recital programs must be memorized, and it would be as impossible for a man of limited memory-capacity to make a success as a concert organist as it would be with limited brain capacity.

Mr. Christian is also generous in his appraisals of his fellow men. He is not afraid of damaging his own standing by praising the artistry of competitors like Mr. Farnam or Mr. Yon, and he

even goes far enough to make public a word of commendation for artists nowhere near his own standing. In this regard, as in many others, he sets a commendable example, abandoning entirely the old idea that the other fellow must be gen-

to be able to discern the superiority of the foreign product. Music News in Chicago has long had "America First" as its motto and we can pick laws in that theory just as in every other; Heaven is the only perfect thing invented



MR. CHRISTIAN'S CONSOLE
Of the new Skinner Organ in Hill Auditorium

erously hammered first, last and always. Even at that, the idea that any one man or group of men can be so superior in their workmanship as to be head and shoulders above all their fellow-men everywhere is rather outlandish. It is not true in any other industry or art, and it certainly is no longer true in the world of the organ.

So we need to think more and more, as the busy season comes over us, of the newer and better commonsense ideas of today, as exemplified not only by Mr. Christian but by an increasing number of others in all walks of life. Mr. G. Criss Simpson reports that in Europe the American product is widely advertised by Europeans just as in America the European product is widely advertised by Americans who can make money (or improve their vanity) by doing it. It savors of the thing to do, to appear

by man so far, and there are those who can even pick flaws in that. It is easy to pick flaws in this character-sketch too. But it is not easy to deny that it is the opportunity of us all to foster our own organ world and feather our own nests just a little by furthering the concert possibilities of such genuine artists as are represented by Mr. Palmer Christian and a few others. It is a career of sacrifices. He is willing to make the sacrifices, pay his bills without grumbling or dodging, and thus do his share of the necessary missionary work.

In another issue in the near future these pages will present another great American artist, a man in quite different realms, with quite different aims, but a great professional organistic missionary and artist none the less, Mr. William E. Zeuch of Boston.

—T.S.B.

ANN ARBOR, MICH.
UNIVERSITY OF MICHIGAN
Skinner Organ Company

130 Stops

We regret that this important organ built for and designed by one of the world's great concert artists must be published as but a list of stop-names; presumably the borrowing is reduced to the minimum.

PEDAL: 31 Stops

- 32 Diapason
Violone
16 Diapason
Diapason
Diapason (Great)
Violone
Gamba (Choir)
Dulciana (Swell)
Bourdon
Echo Lieblich (Swell)
10 2/3 Quint
8 Principal
Octave
Cello
Gedeckt
Stillgedeckt (Swell)
5 1/3 Twelfth
4 Flute
3 1/5 Tierce
2 2/7 Septieme
IV Mixture
15-17-19-22
32 *Bombarde
16 *Ophicleide
Posaune (Swell)
Bassoon (Choir)
10 2/3 Quint Trombone (Great)
8 *Tromba
4 *Clarion
16 Piano
8 Piano
Chimes
Bass Drum
Tympani
*Heavy Wind

GREAT: 29 Stops

- 32 Violone
16 Diapason
Bourdon
8 Diapason One
Diapason Two
*Diapason Three
String Organ 6r
Stopped Flute
*Claribel Flute
Erzähler
5 1/3 Quint
4 Octave
Principal
Flute
3 1/5 Tenth
2 2/3 Twelfth
2 Fifteenth

- V Mixture
15-19-22-26-29
IV Harmonics
17-19-21-22
IV String Mixture
8-10-12-15
16 †Trombone
8 †*Orchestral Trumpet
†Tromba
4 †Clarion
8 Piano
4 Piano
Celesta
Harp
Chimes
*Enclosed
†Heavy Wind

SWELL: 24 Stops

- 16 Dulciana
Bourdon
8 Diapason
String Organ 6r
Viole d'Orchestre
Voix Celeste
Echo Dulcet
Clarabella
Rohrfloete
Flauto Dolce
Flute Celeste
Octave
4 Unda Maris 2r
Flute Triangulaire
IV String Mixture
2 Flautino
V Mixture
15-19-22-26-29
V Cornet
8-12-15-17
IV String Mixture
16 *Posaune
8 *Tromba
*Cornopean
Oboe
Vox Humana
4 *Clarion
Tremulant
*Heavy Wind

CHOIR: 24 Stops

- 16 Contra Gamba
8 Diapason
Dulciana
String Organ 6r
Gamba
Dulcet 2r
Concert Flute
4 Gemshorn
Flute
2 2/3 Nasard
2 Piccolo
1 3/5 Tierce
1 1/7 Septieme
IV String Organ
16 Solo Heckelphone
Bassoon

- 8 Solo French Horn
English Horn
Harmonica
Solo Heckelphone
Bassoon
Clarinet
Celesta
Harp
Tremulant

SOLO: 18 Stops

- 8 Stentorphone
String Organ 6r
Gamba
Gamba Celeste
Flauto Mirabilis
4 Octave
Orchestral Flute
IV String Mixture
16 *Contra Tuba
Heckelphone
8 *Tuba Mirabilis
Tuba
Heckelphone
Corno Di Bassetto
French Horn
Orchestral Oboe
4 *Clarion
(8) Chimes
Tremulant
*Heavy Wind

ECHO: 4 Stops

- 8 Gedeckt
Muted Viol
Unda Maris
Vox Humana
Tremulant

ACCESSORIES

- Melody Octave-Couplers: G. S. C. L.
Sostenuto on Solo
Pedal Divide, operative on Swell and
Solo couplers to Pedal
Cancels:
Manual 16's off
Pedal 32's off
Cancels for each manual and
Pedal
Unenclosed Great stops off
Tutti
Crescendo Couplers:
Tutti to Swell
Great to Solo
Reversibles:
Each manual to Pedal
Full Organ
Combination Pistons:
8 to each manual
8 to Pedal
8 to full organ
Celesta dampers
All Diapasons on
All Flutes on
All Strings on
All Reeds on

"A scrap of paper, an envelope and a two-cent stamp bearing a few words of understanding appreciation addressed to someone who is doing a bit of good work are magically transformed into a priceless treasure, not destined for the waste paper basket, but more likely to be secreted tenderly in the inside pocket—or vanity case—of the recipient. None is too important in the affairs of the world to yield sympathetically to its power."

—PAUL KEMPE,
Editor, THE MUSICIAN

Henry M. Dunham

A Few Prefatory Tributes to a Distinguished Boston Musician
Whose Memoirs are Soon to be Published in These Pages



HENRY M. DUNHAM has left behind him a charming set of memoirs dealing with the men and events of the music world in which he was a prime mover throughout the length of his unostentatious but none the less vital career as musician—vital to the welfare of our present and future realm of American music. It is to be the privilege of readers of *THE AMERICAN ORGANIST* to

enjoy those memoirs, to be published immediately in monthly installments in these pages. Throughout his manuscript there breathes the spirit of good-natured fellowship with brother musicians, keen powers of analysis and observation, and charming humor. We preface these memoirs with a few tributes from the pens of musicians renowned throughout our Country.

"My acquaintance with Henry Dunham in the 1870's soon became friendship, as was bound to be the case with anyone who knew him. We organists, busy in our own churches, at that time seldom had a chance to hear each other play, so that I especially like the remembrance of my playing with him the Merkel four-hand Sonata once, in which I suspect that it was he who was chiefly responsible for the performance. Knowing him through his own compositions was to come later.

"After a long musical life, he finds that not only has he had the respect and admiration of his colleagues, but their affection also."

—ARTHUR FOOTE

"Henry Morton Dunham, who passed away May 4th (1929) leaves behind him an enviable record of musical achievement, but his friends can never forget the man himself, a kindly gentleman in every sense of the word. The personification of helpfulness and good will, he went about his work with a modesty that enhanced the value of all the good that he did.

"Born in Brockton, Mass., in 1853, of a family naturally musical, his choice of a musical career was not surprising, although the professional musician of that time was only beginning to claim the position in the community that he holds today.

"His musical education was largely obtained in the music department of Boston University with organ study under Geo. E. Whiting. This music department later separated from the University and became the nucleus of the New England Conservatory of Music. A trip to Europe for purposes of study was cut short by a call to come home and take up the position left by his teacher. Since that time and for fifty years of continuous service he

has been identified with the New England Conservatory of Music, helping to build that institution almost from the very beginning.

"Only four churches have been able to claim the services of Mr. Dunham as organist and choir-master: The Porter Church in Brockton, Ruggles St. Church and the Shawmut Church in Boston, and the Harvard Church in Brookline. He is one of the few musicians who has been wise enough to cease public playing before his abilities showed any signs of deterioration. For this reason he is remembered at his best with none of the tragic decline that has rendered the old age a bitter disappointment to many fine artists.

"As a conductor of choral bodies his experience is too far back for most of us to appreciate the importance of his work in any adequate degree. With his church choirs, particularly the one at Shawmut Church, he presented many choral masterpieces for the first time in Boston during a long series of notable musical services given there on Sunday evenings. In those days the church services were the most important dispensers of music to the general public. They still reach many, but concert, opera, motion-pictures, the victrola, and the radio are now factors in everyday life, and the church serves a more limited purpose than was the case in that time. In addition to these choirs, Mr. Dunham directed the Gounod Club of Brockton for some time, and the Orphean Club at Lasell Seminary for many years.

"The Academic Music Department of Lasell Seminary is almost entirely his own making. Before he took charge of it, there was no course of musical study that purposed the development of well rounded musicianship in the students, but supplementary subjects were added to the offering of 'music lessons' and even the courses of private study were redirected to the end of preparing the student to continue at the New England Conservatory without the set-backs that usually attend the change from one school to another.

"Being an organist, his compositions are mostly for his own instrument. The following are the most important of the organ compositions: The Organ School, Easter Morning, Passacaglia in G minor, In Memoriam, Fantasia and Fugue in D minor, Four Sonatas of which the first and the fourth are probably the most effective. Other combinations include the Duo Concertanti for violoncello and piano; Night in Venice for harp, two violins, timpani, and organ; 'While all things were in quiet silence', an anthem; 'Salve regina' for ladies' chorus with accompaniment for piano and organ; and the tone-poem for orchestra and organ, Aurora.

"After a break-down in 1924 he was forced to give up the idea of resuming active musical work, in fact, it is only through the untiring energy and enthusiastic encouragement of Mrs. Dunham that

he has been able to continue in the determination to live. And at intervals during these years of semi-invalidism he has written down his appreciation of life. Mrs. Dunham has encouraged and watched that he did not become unduly excited with this hitherto untried form of creative work. And the work was only just organized and the final touches added when he passed away. There is in those pages much of his own personality and much of the quality of the times in which he lived and worked. One who can read implications as well as mere facts will reap much pleasure and find much of value in this informal, well-written account of a rich life."

—WALLACE GOODRICH

In Jordan Hall of the New England Conservatory on June 3rd there was held a memorial service to do honor to the memory of the distinguished organist, composer, and teacher. The program was:

Bach—Chorale-prelude, *An Wasserflussen Babylon*, played by Mr. Homer Humphrey;

Dvorak—The Allegro and Lento from the Quartet in F, Op. 96, for two violins, viola, and violoncello, played by Cecile E. Forest, Ione Coy, Margaret H. Clark, and Harriet Curtis;

Dunham—In Memoriam, played by Mr. Harold Schwab;

Address by George W. Chadwick, Director of the Conservatory;

Dunham—Sonata in G minor, played by Mr. Wallace Goodrich.

The address by Mr. Chadwick is presented herewith:

"It is difficult for me to speak tonight of one who was not only an able and efficient colleague, but my faithful, loyal friend almost from the beginning of my musical studies. And so I must beg your indulgence if my remarks are quite personal. My relations with Mr. Dunham have been so intimate, extending as they do over more than fifty years of active musical life, that it is impossible that this address should be otherwise.

"One of the sad things about advancing years is the loss of old friends of our youth. Mr. Dunham and I began in this Conservatory in the year 1872, both of us being pupils of George E. Whiting. We traveled far in the path of life together.

"We make new friends; we love them and we cherish them, and they become a part of our life, but they cannot fill the niche that is left by those who have worked and played—perhaps fought—with us, but always followed our progress with interest and love.

"Mr. Dunham belonged to a group of men in the old Conservatory known as 'the Doctor's Boys', that is, Dr. Tourjée's. The eldest was Charles H. Morse, afterwards a very well-known organist; Alfred Turner, who was one of the most brilliant we ever had at the school, an excellent pianist and teacher, who died at a very early age; Allen Swan, a fine player and a splendid character who occupied the same organist's position in New Bedford for more than forty years. These men were assisted and encouraged by Dr. Tourjée, and they

stuck to him all his life, and helped him to build this school. I lost touch with this group after my short period in the Conservatory, but they always remained my firm friends, and in 1881 I rejoined them again as a teacher.

"Mr. Dunham was brought up in what was then the English school of organ playing—that is to say, the school of Wm. T. Best. He (Mr. Best) made admirable arrangements of orchestral and other works, very useful things for modern organs, but not supplying the technical ground work which only Bach and Handel can give to real organists. The contemporary French composers of that period were Lemmens, Batiste, and Wely, who wrote extremely melodious and pretty things. I have never been able to understand how they were able to combine these with rigid training in improvising and Plain Song.

"Then came the influence of Aug. Haupt in Berlin, who had many American pupils, the best known being Clarence Eddy. He had been a friend of Thiele, and made great propaganda for Thiele's music. The result was that all concert organists of that day looked forward to a performance of Thiele's concert pieces. They were difficult enough but not of great permanent value. Aside from this, Haupt's teaching was largely devoted to Bach and Handel, although the different sets of variations by Hesse were sometimes allowed. In the early '80's the works of Merkel and Rheinberger began to be popular. In France, Alexandre Guilmant exerted a great influence, especially after his visits to this country. His masterly improvisations both in content and form have never been surpassed.

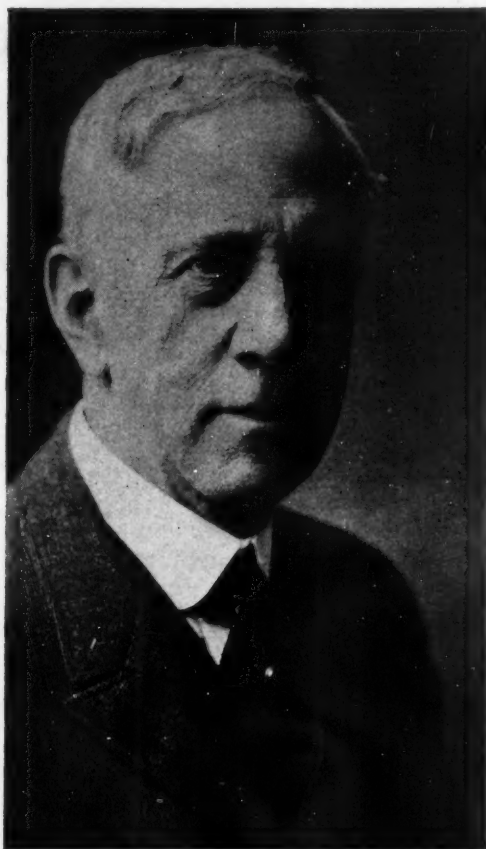
"Since that time we have seen the development of organ building, playing and teaching, until now we have what I think is the very solid and excellent school of players and composers; Cesar Franck, Widor, Bonnet, Dupre and Karg-Elert. In this development Mr. Dunham took an active part. He followed it and assimilated all the new ideas which seemed to be of value. His fifty years of service to the N. E. Conservatory is itself a monument to his memory. He kept abreast of the rapid changes in organ construction, composition, and instruction. His numerous pupils, scattered far and wide over this country, bear witness to the high standard of his instruction. For his kindly interest and timely encouragement his memory will ever be cherished. By his kindly, lovable character he endeared himself to all his students and to his colleagues on the faculty.

"It was quite natural that Mr. Dunham, being a great concert organist himself, should have devoted his talents as a composer largely to organ music. His organ sonatas, based on the solid foundation of contrapuntal studies, are known and played by all serious organists of the United States, and bear witness to his learning and to his constructive imagination. It has seemed most fitting that his beautiful *IN MEMORIAM* should be played by one of his most distinguished pupils as a tribute to his memory.

"Toward the latter part of his life Mr. Dunham became interested in orchestral composition. He composed several pieces for organ and orchestra which were very effective. One of these, *AURORA*,

which depicts the gradual coming of dawn, is highly picturesque, and has been much played by the symphonic orchestras of the country. The combination of organ and orchestra is one of the most

the success and welfare of those under his care, his sympathetic understanding and his high and noble example won for him the love, gratitude, and respect of all.



THE LATE HENRY M. DUNHAM
For half a century on the Faculty of the
New England Conservatory

difficult for the composer to master, and some of the great composers have not always succeeded in it to any marked degree.

"He leaves a record of useful service to his pupils and to the art of music, of high endeavor in the development of his own talent, and of cheerful, kindly association with his friends, and an unblemished name. What more can any of us wish for?"

—GEORGE W. CHADWICK

The following resolution was offered by a committee from the faculty:

"One who was beloved by us all has gone from our midst, our friend and colleague, Henry M. Dunham, for over fifty years a member of the Conservatory Faculty, where his loyalty to the school, his true friendship for his colleagues, his devotion to

"We feel pride in his achievements as organist, composer, and teacher, his steadfastness in upholding the high standard of the school, and his adherence to the highest ideals of art.

"We shall mourn him, but rejoice in the fact that it was our privilege to be associated with him for so many years.

"To his wife we tender our profound sympathy and our appreciation of what his loss means to all who knew him."

WALLACE GOODRICH
F. ADDISON PORTER
FREDERICK F. LINCOLN

By courtesy of Mrs. Dunham, and with the assistance of Mr. Harold Schwab, Mr. Dunham's memoirs will begin their appearance with the next issue of THE AMERICAN ORGANIST.

article
advoca
reeds,
boards
travel
afield,
end.
reading
Yes, t
quickl
not su
was a
world
zine T
and p
up-to-
portan
The R
Com
with A
someth
lieve t
1. A

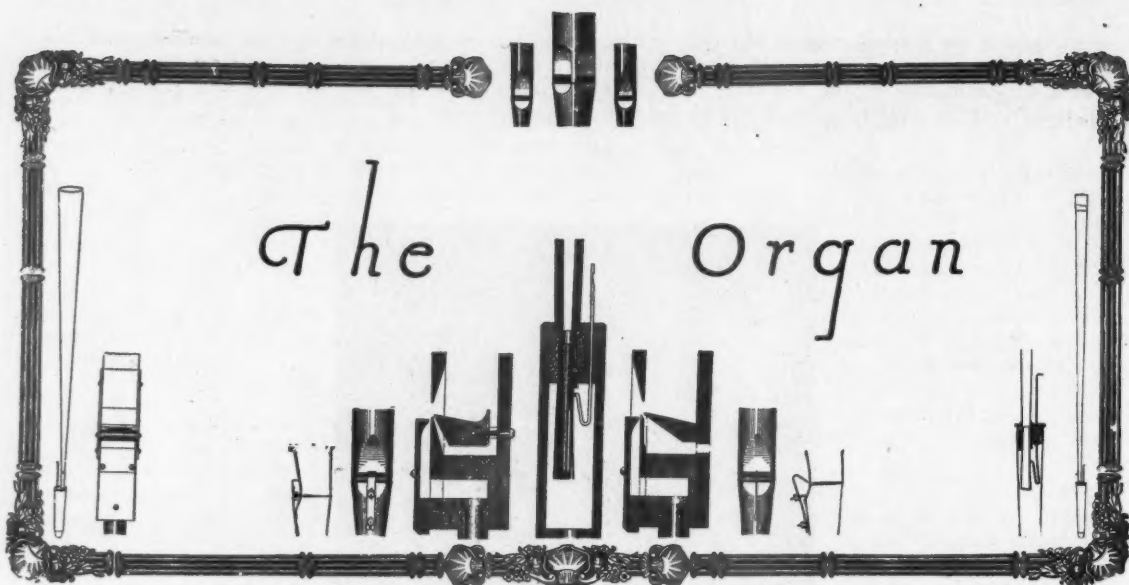
An

I

Swell,
orthod
problem
organ t
plan t
orthod
well as
a certa
card thi
to the
and on

The
course,
section
that ea
tirely d
ent mo
combin
gan. V
serve a
possibl
mendow

The
The fir
is not
or to
one, it
right
Bourd
little
for the
manual
teract



The Organ

Under the Editorship of

Mr. William H. Barnes

Combining the Practical Requirements of the
Organist with the Science and Technical
Supremacy of the American Builder



Mr. Barnes' Comments

OUR LONG-SUFFERING Editor informs me that he is threatened with bankruptcy or falling arches or some such thing if I don't get my Editorials in to him sooner, so as to give the printer ample time to recover from the shock, and read, mark, and inwardly digest, and put them into cold type as his leisure and fancy may dictate. This is undoubtedly the most convenient way to run a printing business, but after fifty years of it my firm has not been able to train its customers that way. However, the vacationing Editors have done too much of this "last minute stuff" with their articles. Hence my department this month is filled with material I have not seen, and therefore must disclaim the responsibility for, but I am sure the judgment and discretion of our Editor is at least equal to mine (if that is anything) and therefore that there should be no casualties after my Department is published for this month.

One of the things that made me late was stopping off at Atlantic

City to examine the progress made by Mr. Losh and his corps of experts, including Mr. Arthur Scott Brook, Mr. Streich, and of course most important of all, the genial and whole-hearted Senator Richards. Soon I shall write in detail of the splendid work that is being done in the Auditorium. There is no doubt in my mind after looking the building over pretty thoroughly and hearing the first effects that are already being produced by the Brass-Wind division and part of the String Organ, that history in the organ builder's art is being made here. Real improvements and innovations are going to be found in this instrument without number, as the building proceeds. Many will not agree with all Mr. Losh's ideas but he is undoubtedly a genius, and full of resourcefulness; and with the steadying influence of Senator Richards there is every promise of fine things ahead at Atlantic City.

Some of these innovations will form the basis for an Editorial in the near future.

THE
AMERICAN
ORGANIST

SONG OF THANKSGIVING

FROM THE PAGES of the delightful and informative house-organ of Henry Willis & Sons, London, we learn the state of affairs in a city of 50,000 in England. Out of thirty organs in this city there are:

Three concave-radiating pedal claviars;

No adjustable combination pistons of any kind;

No modern string-tones;

No Tubas;

No heavy-pressure reeds;

Only three balanced crescendo shoes;

Only one organ with more than one crescendo chamber;

No stop-tongue consoles — all stop-knobs;

Three tubular-pneumatic actions;

No electric action, no electro-pneumatic action.

The anonymous writer in The Rotunda goes on to enumerate other causes for thanksgiving in American organ circles. He wisely states the real cause of the backwardness of British organ design:

"Any professional man having once received his training and set up, must, to keep up-to-date, read extensively. The professions and trades have all some widely circulated organ by means of which members of that particular profession or trade are kept abreast of the times. But what about organists? Progress in organ-building is as rapid, if not more so, as in anything else, and how can we keep up-to-date? Not at our own churches as the first part of my

article shows, or I would still be advocating trackers, low-pressure reeds, straight, concave pedalboards and the rest. Not by traveling as we cannot get far afield, being tied up every weekend. Of course, the answer is, by reading. But what? First, books! Yes, these are expensive and very quickly go out of date, and so will not suffice by themselves. 1921 was a red-letter year in the organ world when the estimable magazine *The Organ* came into being, and provided a means of keeping up-to-date. The next date of importance was 1925, which brought *The Rotunda*."

Compare British organs of today with American, and we realize that something has happened. We believe there are several causes:

1. America has no traditions to

bind us and kill progress;

2. The American idea is, Hail to the Future and Forget the Past;

3. The Diapason was founded in America twenty years ago to foster organ building and organ playing;

4. The American Organist was founded twelve years ago to foster organ building and organ playing;

5. These two monthly journals enable every organist in America at a cost of \$3.50 a year to keep up to the minute in organ progress, to follow discussions and argue points until real progress has been achieved by virtue of the combined thoughts of all, so that no organist or organ builder anywhere can achieve something fine and good without all organists everywhere knowing about it. And that's progress.

Whys and Wherefores

An Organ Builder Uses the Estey Organ in Trinity Church, Berkeley, as a Thesis and Gives Food for Thought

By J. B. JAMISON

IT IS such a simple thing to write a big organ scheme. Where money is no object, the stops fall into place by themselves. Full Great, full Swell, etc., etc.—all have a fairly orthodox makeup. But when the problem is to specify a four-manual organ to a very restricted price, and plan the thing to sound like an orthodox ensemble, full organ as well as sections, and have it fit into a certain space—one is likely to discard the first attempts and take time to the job. I took about a year, off and on.

The first thing to consider, of course, is full organ tone. Next, the sectional ensembles, with the idea that each sectional full must be entirely different and express a different mood, color and power, yet all combining into the desired full organ. When manual stops must also serve as Pedal stops, and it is impossible to avoid compromises of all sorts, this complicates matters tremendously.

The Great has a peculiar double. The first plan was a Bourdon, which is not uncommon as borrowed from or to the Pedal. If it is right for one, it most certainly will not be right for the other. Any manual Bourdon of the right power will add little to the Pedal weight. If right for the Pedal, it will need a lot of manual 8' and upper work to counteract it. So, rather than slight a

Pedal that could not stand slighting, we used a 43-scale Open Diapason from 8' C, and a smaller scale below that, making the 16' octave stringy and fairly prompt, approximating a Violone tone. The stop is called "Violone". When one considers that the average 16' metal Diapason is pretty slow and rather nondescript in tone, this reversion to a smaller scale low octave is not the mistake it might seem.

The two 8' Diapason are both large and powerful, being 39 and 41 scales respectively. The Octave is a 53, the Fifteenth a 66, and the Twelfth is a composite, being an Octave 4' below middle C, and a true Twelfth, not too loud, from that point up. This avoids the Fifth sounding out when Great to Pedal Coupler is used; yet the Twelfth does its work in the place where it is needed. It may turn out that we can drop the Twelfth to G instead of C. There was no money for a Great Mixture. So the Trumpet, of true Trumpet timbre, is unified at 4' as well as 8', to add brilliancy and make up, in a way, for the missing Mixture.

There is no flute tone in the true Great. There is no soft stop. Everything is outside expression. The idea is to get a brilliant, powerful Great, free from thickness, that will keep its clarity down the church. This embryo Diapason Chorus ought to be clean and crisp, with not the

slightest trace of muddiness. I see no reason for putting heavy flute tone into a Great section and spoiling this much-sought clarity. I believe that the tradition of flute tone in the Great will shortly die. Big flutes belong in the Solo or Choir. Discretion will have to say if they go on the Register Crescendo or not.

In a fair-sized church, seating around 1200, there is no use in having a lot of near duplicate timbres of mp or p power. So, to make the Great a useful as well as a correct and powerful manual, we have duplexed several soft stops to it from the Choir. Cross-coupling at different pitches permits many interesting combinations and tints, and the louder Choir stops can now be used as solo voices with more than the Swell Salicional or soft Flute as an accompaniment. Soft voices in a large church do not pay. They do not carry their identity to a distance unless acoustics are very helpful.

Haskell's lovely No. 5 scale Clarabella was too fine a timbre to leave out. I finally twisted things around and unified it at 16- 8- 4- 2-2/3- 2 in the Swell. The 16' octave is stopped. It serves as a Pedal "Gedeckt." From 8' C it is open, and has that plaintive, stringy, tender tone so subtly beautiful. I think of it as one of the loveliest flute tones I have ever heard. It is soft enough to serve for the higher and mutation pitches. This practise is not put forward as ideal, but it is felt to be the best thing to do under present circumstances.

The Diapason 8' is a Geigen, stringy and fairly soft. The Stopped Flute is orthodox in timbre and adequate in power (which it would not be at 8' if unified). The Salicional and Celeste are Haskell's scales, not too bright, not too loud, and with a very characteristic religious quality. The Salicet is matched against them, and I shall never leave it out of any scheme that will pay for it. The idea is to couple all three strings, super. This gives two 8's, three 4's and one 2'. With the Tremulant, with shades closed, down the church this is one of the high spots in any organ. Strangely, too, a 4' String will blend with a Reed where an 8' will kill reed tone. Of course, the String has to be the right timbre and power.

The Mixture is one of the transposing variety with two breaks, made from good-scaled Geigen pipes on 8" wind and blown hard. At first I had it in the Great, but there, on 6" wind, it was limited in usefulness.

Now we can use it for full organ, for full Diapason Chorus, or with Swell reeds, all in varying power and at more than one pitch if desired. This is not an harmonic corroborating stop, but a brilliant effect, illuminating full organ. The Oboe and Vox Humana are on 5" wind. The chorus reeds lean to the bright side and are on 8" wind.

The Choir is an attempt within the money limit to make a compromise orchestral - accompaniment section. The Diapason is a 45-scale of fairly thin tone, and serves, when duplexed to the Great, as a help to the Great build-up. The unified Dulciana at 16' and 8' is useful at both pitches. Borrowed to the Pedal at 16' it yields, to my mind, the most musical and useful of all soft Pedal timbres. It is not worthwhile to carry a Dulciana higher, in a big church. The Silver Flute, with its Celeste, is unified at several pitches. It is on the lines of a Spitzfloete, but more interesting in tone. It is not too loud to make the mutations useless. The three-rank Strings are where they belong—for the Choir, and not the Swell, should be their location. Just as there is no use in clouding Diapason tone with big flutes, so there is no justification for putting strings in what should be a Reed Chorus. This Celeste of flat, unison, and sharp ranks is quite keen and fairly loud.

The Solo on paper is open to criticism, because of the big reed's being unified at 16- 8- 4. But remember that the full organ is clean tone, with nothing muddy in it, and that this reed weight at 16' will therefore not be as harmful as might seem. Everything of power in the entire scheme leans to the bright side because of the acoustically dead church, and the only flute that approaches the sensuous is the one in the Solo—and even it is a Hohlfloete of not too large scale. The "Cello" is Haskell's Reedless Oboe stepped up several pipes, and on 10" wind. A pungent, most interesting, and subtly beautiful timbre. Far better than a straight Gamba where there is no Gamba Celeste.

The Flugel Horn means one Solo reed of mf. power in the regulation Flute Horn timbre. The Tuba has a wood 16' octave of large scale, and is a Pedal stop primarily. At 8' C it breaks to metal. The pipes are very heavy, are harmonic from Tenor F, and the timbre is bright with plenty of clang, not a mellow Tuba. It is placed where it will get out in to the church.

The only independent Pedal

registers are a large-scaled Diapason and a good-scaled Bourdon. Both outside expression. The rest of the Pedal is borrowed from the manual work. This layout may seem inad-



BERKELEY, CALIF.
TRINITY METHODIST
Estey Organ Co.

Specifications by Mr. J. B. JAMISON

	V.	R.	S.	B.	P.
P	2.	2.	11.	9.	76.
G	7.	7.	15.	7.	487.
S	12.	14.	16.	4.	998.
C	8.	10.	14.	5.	734.
L	4.	4.	6.	2.	2599.

PEDAL

32	Resultant
16	Diapason 44
	Bourdon 32
	"Lieblichgedeckt" (Swell)
	"Violone" (Great)
	Dulciana (Choir)
8	Octave
	Flute
16	Trumpet (Swell)
	"Trombone" (Solo)
8	Tuba (Solo)
	GREAT (Unexpressive)
16	Violone 73m
8	Diapason One 73m
	Diapason Two 73m
	Diapason Three (Choir)
	Dulciana (Choir)
	"Gemshorn" (Choir)
	Concert Flute (Choir)
	"Spitzfloete Celeste" (Choir)
4	Octave 61m
	Waldfloete (Choir)
2 2/3	Twelfth 61m
2	Fifteenth 61m
8	Trumpet 85r
4	"Clarion" (Trumpet)
8	Chimes 20

SWELL

16	Clarabella
8	Diapason 73m
	Salicional 73m
	Voix Celeste 61m
	Clarabella 97w
	Stopped Flute 73w
4	Salicet 73m
	"Flute" (Clarabella)
2 2/3	Nasard (Clarabella)
2	Piccolo (Clarabella)
III	Mixture 183m
16	Trumpet 73r
8	Cornopean 73r
	Oboe 73r
	Vox Humana 73r
4	Clarion 73r
	Tremulant

CHOIR

16	Dulciana
8	Diapason 73m
	Dulciana 85m
	First Violins 3r 207m
	Unda Maris 61m
	Silver Flute 89m
	Concert Flute 73w
4	Silverette (Silver Flute)
	Waldfloete 73m
2 2/3	Nasard (Silver Flute)
2	Flautino (Silver Flute)
1 3/5	Tierce (Silver Flute)
8	Clarinet 73r
	Celesta 49
	Tremulant

SOLO

8	Cello 73w
	Hohlfloete 73w
16	"Bombarde" (Tuba)
8	Tuba 85r
	Flugel Horn 73r
4	"Clarion"

quate to many, yet a similar scheme permits a Pedal solo against full organ, so it is no experiment. I would rather have one or two large-scale Pedal registers than several more of smaller scale. The lighter weight tone and variety of color should be borrowed from the manuals.

Great is all outside expression and on 6" wind. Swell flues and soft reeds on 5", chorus reeds on 8"; Choir all on 5" wind; and Solo Flues 10" with Tuba on 15".

Choir goes in a box furnished by the organ builder, above the Great chest, and the Pedal pipes bound the back and two sides of the chamber. This room is 22' high and 14' x 11'. The other chamber, across chancel, with both tone openings toward chancel, is of similar size and shape. Swell goes in lower chamber with Solo above. The 16' octave of the Tuba stands with its chest on the floor of the lower chamber and protrudes through the floor into the Solo chamber. The floor is built to fit, with heavy padding to prevent vibration from the pipes. This plan permits a wood octave for the reed, which cannot be mitred—speaking through its proper tone opening.



ANOTHER SIX-MANUAL IN CALIFORNIA GARAGE WITH REGULAR RECITALS

BELIEVE IT OR NOT, preferably not, Oceanside, California, has a Singing Garage, erected in competition with Florida's Singing Tower. It is owned and operated—and partly paid-for—by Mr. Samuel J. Riegel, A.A.S.R., Ph.G., Mus.Bac.

This organ started life in a very modest way; Norman Rockwell pictured it in its innocent youth as a cover design for the Saturday Evening Post, June 23, 1928. But it was removed to California.

Now it is a six-manual, five still in the imagination and yet to be added. It is a swell organ. It has a pedal to draw full organ and a pedal to withdraw a full organist. A.G.O. might please take notice. It was projected as an out-door organ but deep snows changed that (Florida papers not authorized to copy). The owner, operator, victim, and so forth, will give regular Sunday recitals throughout the season, as St. Peter tells inquirers at the Golden Gates when they ask if there are radio and jazz inside. "If you prefer radio and jazz you know where you can go." We can go to the Singing Garage for the classics.

—S. J. R.

12-
AN
By
I W
rece
ity
men
partic
pressu
specifi
inches
cheers
and it
truth
heads
I th
meanin
All it
kind o
balanc
flutes.
from a
erally
tones.
a mu
I am
the re
ing is

DIAPASONS

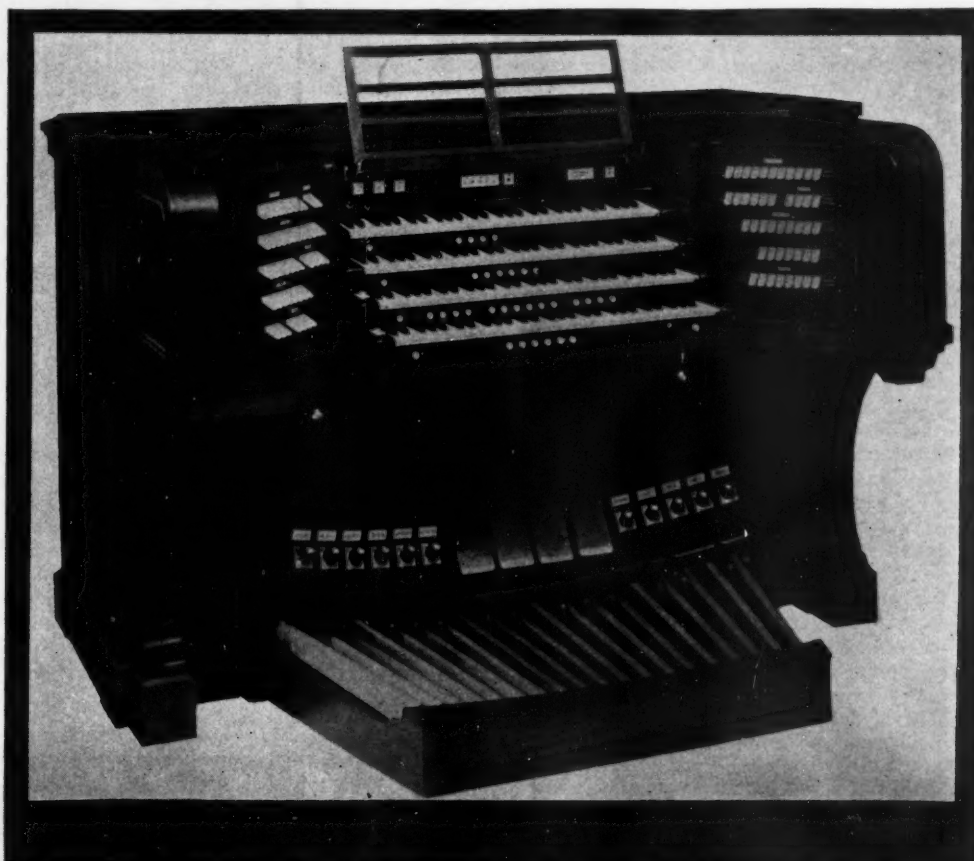
AN ARGUMENT FOR LOW PRESSURES
AND COPIOUS WIND

By EWART B. GEORGE, A.C.C.O.
I WAS MUCH INTERESTED in your recent article by a leading authority which described the requirements for a well-balanced organ, in

the "blend", by which the constituent intervals of every chord are to be blended together to make a "solid wall of tone". This is absolutely impossible where the pressure begins to run over $3\frac{3}{4}$ ". As pressure rises, the constituent notes of each chord are blown fur-

pervades gently (not forcefully) every nook and cranny of the buildings, and the crescendo grows like a peal of thunder from the distance.

The most beautiful organ of all is the human voice. The standard authorities on voice culture



THE LATEST ESTEY CONSOLE
In Trinity Methodist Church, Berkeley, California

particular, the reference to wind-pressure for the Diapason work, specified as three and a fraction inches. I would like to add three cheers and a tiger for this article and its writer, and wish the great truth could be pounded into the heads of all organ builders.

I think we have lost the real meaning of the word Diapason. All it apparently means is some kind of tone, calculated to hold a balance between strings, reeds, and flutes. The word Diapason comes from a Greek phrase, meaning literally "a concord through all tones." On close scrutiny there is a much deeper meaning evident. I am much inclined to believe that the real application of the meaning is that the "concord" refers to

ther and further out of blend. Seven and ten inch pressures are suicidal.

I am much criticised in this part of the country for opinions I hold, especially in regard to the high-pressure craze of Canadian builders, the large firms in particular. I have formed my opinions from observations of old organ builders and a few unprejudiced organists. We have in this city several organs by the pioneer Canadian builders, a firm now out of business. While these instruments lack the punch of high-pressure divisions, the foundation work, on low pressure, is simply marvellous. The Diapasons are on very large scales, with wide mouths and copious supplies of wind. The tone

agree that tone should be produced easily (low pressure) and should depend mainly on resonance for volume. Why in the name of common sense should we depart from these cardinal principles in constructing the foundation tones of the king of instruments?



—FIRST?—

What is the first residence organ? Answering a statement made in another music journal, a valued reader of T.A.O. points out that Roosevelt in 1876 installed an electric-action organ in a residence in Elizabeth, N. J., which would make this instrument twice as old as the one elsewhere mentioned. Anyone know an older American residence organ?

The Minuette

A New Type of Studio Organ Developed by the Estey Organ Co.
Within the Price Range of all Professionals

QUITE THE NEWEST thing in organs is a small residence organ designed and built by the Estey Organ Company under the trade-name Minuette. It looks like a piano but it is an organ. The most important features are these: It is an organ; it's price brings it within reach of all professional organists; it is movable; its operating cost is exceedingly low; it is attractive enough to be an ornament in any home or studio.

First as to shape. It is built in two styles, both of them being two-manual instruments with full 32-note pedal claviers. The smallest and least expensive is that designed like an upright piano; the other is built like a grand piano. There are in reality two parts, pieces, or sections; one is the instrument and its keyboards; the other is the blower and its motor. The motor is operated from an ordinary light-socket. The cost of operating at the full 10c k.w. rate is about ten cents an hour. The blower-motor section may be located anywhere—in the basement, on the attic—or out in the garage if need be. The organ itself may be located in the living-room, moved over into the music-room or anywhere else whenever desired, as it is built in one solid piece and weighs only about two thousand pounds.

There is nothing new, nothing startling about the pipe content or tone-producing element. The very same pipes that are found in a four-manual concert Estey Organ are to be found in full scale and of standard workmanship in the Minuette. If this begins to read like an advertisement, let it be so; the invention deserves the serious consideration of every professional organist able to afford an automobile and unwilling to be a slave to his church and all its summer and winter inconveniences for practising and teaching. A full-sized 16' register is housed within the Minuette, and if we do not like the normal specifications that may appeal to some other organist, we may write our own list of registers and have our Minuette built accordingly.

Normally the smallest Minuette is priced at \$2500 for the "upright" style and \$3200 for the "grand-piano" style, and both contain 85 string pipes available at 16', 8', and 4' on both manuals; 85 flute pipes available at both manuals at 8', 4',

2 2/3', 2', and 1 3/5'; and a Diapason of 61 pipes available at 8' and 4'. Another register unified to make two more stops on each manual adds about \$800 to the cost. A typical specification, including the synthetic stops achieved by inside wiring and therefore not within the powers of the organist to produce for himself at the console, is given herewith. One of the most attractive features of the instrument is the use of string-tone for the 16' pedal stop instead of the age-old muddy Bourdon.

The instrument, in so compact and inexpensive form, has been made possible largely by the invention and development of a direct electric action. Mr. Harry F. Waters, of the Estey staff, is to be credited with this achievement. That action, while being manufactured chiefly for such purposes as the Minuette, will probably develop into a standard action for even the largest of Estey Organs, for its efficiency has already been proved beyond expectations.

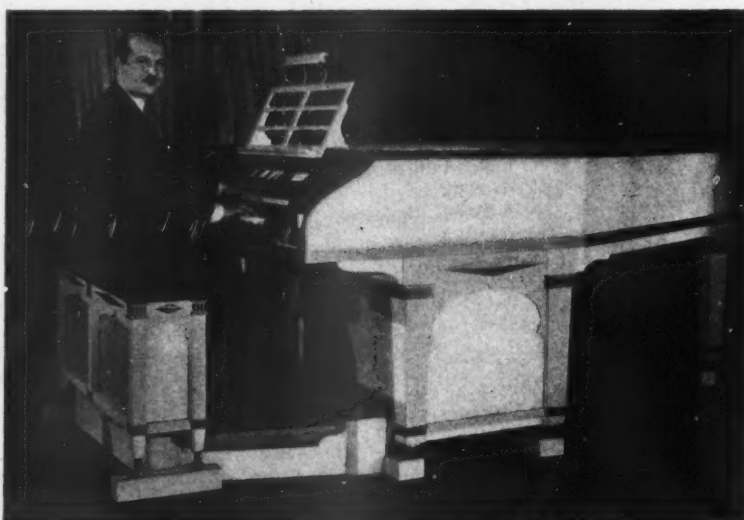
The Minuette is to be heard by radio over the N.B.C. stations on Sundays at 12:31, with Mr. George Shackley at the console. One of the motion-picture studios is using a

Minuette for record-work in connection with its pictures. Two of the most famous jazz bands of the East have adopted it for their ensembles.

Truly the times have changed; in former years an organist had to be content with a two-manual harmonium with pedal clavier—it was all he could buy unless he had his own permanent home, which in turn presumed a permanent position. Now any of us may own a genuine organ, whether we expect to move next year or next month, and the instrument can be taken with us just as easily as our grand piano.

These columns have long preached the doctrine that the professional organist of the future must own his own organ. Several of our builders have been giving the subject more or less serious attention of late, but it would appear that the Estey Organ Co. is the first to market an actual organ in such shape and at such price as to be a sound business proposition for a professional organist to undertake.

The pipe-work is entirely expressive, as every musical instrument, other than the calliope, must be. By a special bit of mechanism, the player may set any individual register loud or soft, and this exactly doubles the versatility of the registration. Traps and percussion may be added for the studios of theater organists. An automatic player may



THE ESTEY MINUETTE

Mr. Ben M. Portnoff, organist and exclusive demonstrator for the National Theater Supply Co., New York, at the console. The Minuette has proved so successful that the N.T.S. Co. has taken it for exclusive New York rights in theatre, radio studio, and mortuary chapel. Instruments have already been placed with George Olson, Roosevelt Hotel, Hollywood, Calif.; Eureka Organ Studios, Carnegie Hall, New York; American Sound Recording Laboratory, New York; Vincent Lopez, New York; Paramount Studios, Astoria, L. I.; Sylvester Oil Company's Studio of the N.B.C. chain; Rudy Vallee, Club Cilla Vallee, etc.

be had
thems
to the
tion sh
pedal
of tho
organs
gan, n
course
its ma
Haskel
scribed
by pip
themse
less ro
in any
enced
togethe
of a n
pneum
Minuet
lead o
in this
field.

Unified
Diapason
PEDAL
16
8
GREAT
16
8
V
G
4
S
F
SWELL
16
8
V
T
4
D
V
F
2 2/3 T
2 P
1 3/5 T
8 S
C
O

How n
name th
who is
letters
Markha
poet, sa
Lane (o
"A cons
far land
his wri
with t
thought
world.
ism, Bu
Christian
equippe
ing and
these gr

be had by those who cannot play for themselves, but this is of no interest to the profession. As our illustration shows, the actual keyboards and pedal clavier are precise duplicates of those to be found in all modern organs. The instrument is a real organ, not a toy, not an imitation. Of course one of the valuable items in its make-up is the invention of Mr. Haskell, already pictured and described in full in these pages, whereby pipes may be doubled back on themselves and thereby require much less room than otherwise, without in any way having the tone influenced in the process. This feature, together with Mr. Waters' invention of a magnet fit to operate without pneumatic assistance, gives the Minuette's builders considerable lead over any possible competitors in this newest and most promising field.

—T. SCOTT BUHRMAN

THE MINUETTE

Essey Organ Co.

Unified from three registers:
Diapason, String, Flute.

PEDAL

16 Contra-Viol
8 Viola
Flute

GREAT

16 Violone
8 Diapason
Viola
Gedeckt
4 Diapason
String
Flute

SWELL

16 Bass Viol
8 Diapason
Violin
Tibia Clausa
4 Diapason
Violina
Flauto d'Amore
2 2/3 Twelfth
2 Piccolo
1 3/5 Tierce
8 Saxophone (synthetic)
Clarinet (synthetic)
Oboe (synthetic)

—BUILDER-POET—

How many of our readers can name the American organ builder who is famous also as a man of letters and a poet? Mr. Edward Markham, a foremost American poet, says of Mr. Charles Alva Lane (of Hillgreen, Lane & Co.): "A constant traveller in fair and far lands, he brings to bear upon his writings a personal contact with the distant outposts of thought and habitation all over the world. Whether it be Confucianism, Buddhism, Mohammedanism, Christianity, Fascism — he is equipped to give one an interesting and serious consideration of these great gatherings in the name

.TRUTH

Soul of Omniscience! Unbegotten One!
Minerva-like to Being didst thou rise,
All grey with myriad eternities
Or ever Reason knew thy course begun!
More fair thy tranquil face to look upon,
Haunting infinitude for all men's eyes,
Than all forms fashioned midst the pageantries
Of mutability 'neath any sun.

The grinding cycles wearing down the worlds
Mar not thy symmetries; behind the Night
Eternal Radiance unto thought unfurls
Thy verities in phases infinite,
Till Reason, midst the revelations awed,
Avoucheth thee the Oracle of God.

—CHARLES ALVA LANE

of religion, of humanity through the past and present."

Mr. Lane was donor of a prize in last year's competitions for poems "packed with thought," and has taken the lead in the controversy whether "philosophy has any standing in the court of art." Mr. Lane is quoted in the October Poetry Review:

"May not artistry lend its glamor to the higher syntheses of thought? Indeed does not such ideation function only in the 'fine frenzy' of creative imagination? Truth and Beauty may not be sundered. The Poet and Philosopher are akin, sweeping with intuitional vision through all zones of thought."

Again Mr. Lane is donor of a prize in the poetry contest, closing next May, "for the most 'profound' poem, dealing with the hidden walls of fact and feeling, and their strange inter-relation in the lives of men."

We quote from the Poetry Review one of Mr. Lane's poems on Truth.



—A "PERFECT" SWELL—

The New Brisbane City Hall, recently completed at a cost of \$5,000,000, contains a rebuilt, not a new, organ. Our Australian Representative, Mr. Arthur Smyth, says with astonishment, "The Swell is left as it was, being considered by the builders as perfect!" This "perfect" Swell Organ was and is as follows:

SWELL

16 Bourdon
8 Geigen Diapason
Salicional
Gemshorn
Vox Angelica t.c.
Gedeckt
4 Lieblichfloete
2 Flageolet
III Mixture
16 Trumpet
8 Trumpet
Hautboy
Vox Humana
4 Clarion

—Mr. LESLIE N. LEET—

Technical Director of the Organ Department of the Aeolian Company is the author of two extended articles in *The American Architect* on the subject of Organ Sizes and Spaces for Churches and Auditoriums. Mr. Leet's articles were both illustrated profusely with fine drawings and photographs. T.A.O. readers will recall the article on that subject by Mr. Leet in our December, 1928 issue.

NEW YORK, N. Y.

REFORMED OF PORT RICHMOND

Austin Organ Co.

Organist, Mr. JOHN M. BRAISTED

Dedicated by Mr. HENRY S. FRY, Sept. 19, 1929.

The following stoplist includes the three items prepared for.

V 12. R 12. S 22. B 9. P 871.

PEDAL

16 Diapason (Great)

Bourdon 32w

Bourdon (Swell)

8 Diapason (Great)

Bourdon (Swell)

16 Tuba (Great)

GREAT

8 Diapason 85m16'

Dulciana 73m

Clarabella 73w

4 Diapason

Harmonic Flute 73m

8 Tuba 85r16'

Chimes 25 t.b.

Tremulant

SWELL

16 Bourdon

8 Diapason 73m

Salicional 73m

Voix Celeste 61m

Aeoline 73m

Bourdon 97w16'

4 Bourdon

2 Bourdon

8 Oboe 73r

Tremulant

COUPLERS:

To Ped.: G-8. S-8. G-4. S-4.

To Gt.: G-16-8-4. S-16-8-4.

To Sw.: S-16-8-4.

Crescendos: Great, Swell, Register.

G-P Reversible.

Full Organ.

CHANNING LEFEBVRE of Old Trinity resumed on Oct. 17th rehearsals of the University Glee Club of New York which he directs.

en the
thought
may be
thought
tistic m
proclaim
simply
immedia

Sor

B

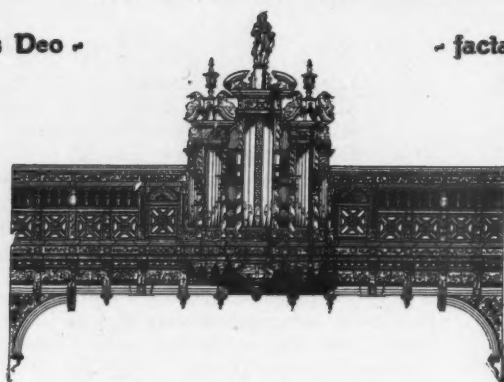
Church,
Church
an adv
special
ones me
I do not
to speak
Now
cases, th
that mig
face. In
noun "I
because
cussion
series o
long ex
and as t
perience
in the fir

In the
suggesti
ous, and
ers. I c
those w
thought
them use

It is a
of my hi
proval.
while son
trained a
lems of
to a mir
the lot o
largely,
matter o
as Kitty
ried life
have to
with the
and those
something
sound of
most chu
the servi
we hear
Philadel
player is
don't ex

gratias Deo

facta non verba



The Church



Under the Editorship of

Mr. Rowland W. Dunham

In Which a Practical Musicianship and Idealism
Are Applied to the Difficult Problems of
the Organist and Choirmaster

Mr. Dunham's Comments

—INSPIRATION—

IN OUR MUSICAL world we hear repeated, ad finitum, the word inspiration. So much has the word been used as a noun and in its adjective form (inspirational) that one wonders if either the writer or the readers have any idea as to its significance in the art.

A loose application is that which denotes a superficial attractiveness as opposed to the erudite. On the other hand inspiration may, in an idealized meaning, signify an effort which has been guided by a Divine Hand. Again, the source of the impetus may be an all-consuming love. We may define the word as an idea or act which emanates from a source which impels the recipient to a remarkable or unusual deed.

In warfare for example, a man may be inspired to remarkable feats of bravery by an over-powering patriotism. The early Christian martyrs bore their tortures without complaint, inspired by a devout adherence to a religious ideal.

Art is quite another matter. Here we are confronted by modes of

expression which require a mastery of the means to be used for such expression. To be inspired to an artistic effort without adequate command of these means of expression must result in failure.

The old adage about "a little knowledge" is the chief weakness of many who would compose music. Nearly every piece of music that I see suffers in this respect. The writers have a faint smattering of ordinary (very ordinary) musical idioms and they complacently jot down their "inspirations" for an admiring musical(?) public. It seems to me that there must be either a tremendous amount of egotism or of crass ignorance in the ranks of our profession.

On the other hand there are many musical compositions, from men who are consummate masters of the technique of composition, which fail to arouse the slightest emotion or even interest. This sort of effort is almost as futile as the first, although for my part I prefer it. At any rate these men have a right to express themselves because they can speak the language intelligently. I am heartily sick of the kind of stuff that comes to me in the guise of music composition. It is worse than mediocre from a technical standpoint. If it is "inspired" I am either

too "high-brow" or too little emotional to discover such a quality.

Yet I am tremendously stirred by Wagner's "TRISTAN", some movements of Bach, Brahms, and Beethoven. I am convinced that the great masterpieces of music have continued to exist and to stir noble impulses in true musicians, not because they are the result of a weak, sentimental egotism but because they were the unrestrained expression of a noble ideal, plus a profound knowledge of artistic means of expression. And the creation of noble ideas in art may have nothing to do with the nobility in the character of the creators.

There are notable examples of success without the complete technique of composition. The recent revival of Schubert's music recalls such a case. Here was a man with a knack of melodic invention. So marked was the facility that the musical world has overlooked other weaknesses. The appeal of such music is so general among the laity that the impression prevails that Schubert was on the par with the immortals.

Chopin was a composer who depended upon external effects. I find his piano music more and more tiresome, while in Schumann there is a quality that, to me, far surpasses those of the celebrated Pole. Tchaikowski is, I believe, another over-rated composer. Frequent hearing and a minute analysis of his music must convince many of us that the appeal is either morbid or superficial.

These may seem like rank heresies to many of my readers, but they are honest opinions of one who has giv-

en the subject more than passing thought. If you cannot agree you may be impelled to start a train of thought along the lines of true artistic musical values. You cannot proclaim a piece of music "inspired" simply by deciding that you like it immediately. That is the method of

the unthinking. Musical judgment is more than an instantaneous, spontaneous combustion process. It requires the use of the brain. I hate musical mediocrity and deplore those insistent opinions that are brainless and foolish.

Accompanying the Service

Some Suggestions from Practical Experience in "Floating" a Church Service with Aid of Organ and Choir

By WALTER LINDSAY

BY THE WORD Service, as used here, is meant the average type of Protestant worship. The services of the Roman Catholic Church, and of those Anglican Churches in which the ritual is of an advanced character, present special problems, in addition to the ones mentioned below; and of these I do not consider myself competent to speak.

Now before getting down to cases, there are two or three things that might be said by way of preface. In the first place, if the pronoun "I" appears a great deal, it is because what follows is not a discussion of general principles, but a series of hints, gathered from a long experience in church work; and as they are from my own experience, I can tell about them only in the first person.

In the second place, many of my suggestions must appear trite, obvious, and commonplace to some readers. I offer them for the sake of those who have not themselves thought of them, and who may find them useful.

It is also very possible that some of my hints may meet with scant approval. But it all boils down to this: while some of us have choirs so well trained and equipped that our problems of accompaniment are reduced to a minimum, this happy state is the lot of only a few. It depends largely, though not solely, on the matter of expenditure. Most of us, as Kitty Bellairs said about her married life with her elderly husband, have to "make the best dish we can with the materials at our disposal;" and those who are so placed may find something useful in this article. The sound of the organ, in many if not most churches, not only accompanies the service, but conducts it. When we hear Mr. Stokowski conduct the Philadelphia Orchestra, where every player is a professional artist, we don't expect him to have to "boost"

his men—they are expected to know what they are about. But the music of the church service very often does require boosting, whether we like it or not; and what follows is concerned very largely with this very thing.

In other words, the problem which is presented to the average organist is that of aiding and reinforcing the solemnity and effectiveness of public worship, by making the best practical use of the equipment with which he is supplied. If in order to do this he is sometimes obliged to handle the organ in a manner which is not altogether desirable from a purely aesthetic standpoint, it must be remembered that it is not a purely aesthetic result that he is after,—the aesthetic aspect of his work is only one side of a many-faceted crystal, namely, the general effect of the service. Let us by all means strive with all the strength and influence we have to keep our work on a high artistic plane; but let us at the same time remember that the church pays us our salaries not to exhibit fine organ-playing as such, but (to use a favorite expression of mine) to "float" the service. This, and this alone, is the justification of the following hints.

There are of course some general principles that are taken for granted—so much so, that they are not seldom forgotten altogether. We all know that we should play rhythmically, but a lot of us don't do it. We understand that we should play distinctly, yet we often hear the organ played with a haziness and uncertainty of outline that wouldn't be tolerated for five minutes in any other form of music whatever. And here's a third principle that might well be put into the form of a little motto, and framed and hung up, namely: "NOTHING PERFUNCTORY!" From the time you start the prelude till you finish "playing them out," try to make it all interesting; see that every bit of the musical

part of the service is alive and lively, and neither dead nor in a trance. Well, anyway!

There are two factors in church music, generally speaking: the congregation and the choir. The problems of congregational accompaniment are broad and simple, but not less important, for all that. There's a general complaint that congregations won't sing. However that may be, there's one thing sure: if the organist is not specially interested as to whether the congregational singing is good or bad, it's going to be bad, and no mistake! My experience has usually been that the people would rather sing than not; and I suspect that sometimes when complaint is made that the congregation are indifferent in the matter of singing, the indifference is centered somewhere else.

Most of the congregational singing is concerned with the hymns, for chanting is not much used, especially in non-liturgical churches, and need hardly be taken up here. And now comes the first application of our "anti-perfunctory" motto, for too often the proceedings with respect to the hymns are something like this: The Minister announces the hymn, and after a short pause we hear a sort of nondescript rumbling proceeding from the recesses of the swell-box. By listening attentively we are able after some measures to discover (not by the melody, which is lost in the shuffle, but by the succession of chords) that the tune "Aurelia" is being played. After a while, this noise ceasing, the congregation decide to consider the tune as having been played, and straggle to their feet; when they are about halfway up, the Great Organ suddenly bursts out with the three successive E-flat chords that open the tune. But as they are scarcely separated at all, they sound like one long chord, and the people can't tell, until they reach the third count of the second measure, how fast the tune is going to go. The consequence is, that "The Church's one Foundation" doesn't appear at all; and it isn't till somewhere in the second line that the singing gets under such way as it can attain to.

Now my notion is, that the organist should be all set, ready to start giving out the tune the moment it is announced, and that it should be played over with the most extreme distinctness, so that the people can't help recognizing it at once. There's an old musical proverb to the effect that there's nothing in the world so dumb as an audience: and we have

to figure on that, all the time. We are often told to play the hymn over in the exact tempo in which it is to be sung. That's good advice; but as the congregation are apt to drag a tive hymns, it won't do any harm to give the tune out a trifle faster than you expect them to sing it.

But besides this, try to make the playing-over not only clear, but interesting. Where I play we usually have six hymns in the course of a Sunday; and I make it a point never to give out two hymns in the same way on the same Sunday. Play one on Diapasons, another on Strings, another as Clarinet solo, or in chords on the Vox Humana, or even with melody on the Chimes, and no harmony at all; of course such fancy effects must be used sparingly, and only with familiar tunes.

And what's the practical use of all this? Why, it makes the congregation pay attention! It isn't necessary in the case of a familiar hymn to play over the entire tune: this applies more particularly to eight-line hymns, and especially to the closing hymn, whether recessional or otherwise, when the attention of the congregation is fatigued, and they are ready to go home. It doesn't take much ingenuity to play part of a hymn, and work back to a close, ready for the singing to begin.

I hope the congregation stand while they sing, for if they don't, it's an uphill job to get much music out of them. Nobody can sing properly with all his abdominal viscera bunched up against his diaphragm, and that's what happens, for when they sit they're sure to slump down in a heap. Assuming then they are to stand, they ought to be on their feet to begin the hymn. Most congregations will rise when you get to the end of playing over; but sometimes, especially if the attendance is smaller than usual, they will hesitate about getting on their feet. In that case, don't start the singing till they do. Hold the chord, and if necessary increase the loudness, till they come to life. The more vital and interesting the giving out of the tune has been, the more likely they are to get on their feet promptly. Then give them a moment of silence, to fill their lungs, and start boldly and clearly. In the majority of cases they'll be with you. But if they tend to lag a little just at the start, don't walk from under them—humor the time a tiny bit; lengthen the first two or three notes by a small fraction, until they get under way; for if you don't, they are apt to become confused and not catch up at all.



MR. EDWARD EIGENSCHENK who begins his new duties as organist of the Second Presbyterian, Chicago, Nov. 1st, succeeding Mr. Edouard Neis Berger who has moved to Los Angeles. Mr. Eigenschenk will be remembered by all who heard him in his recital at the Memphis convention; Mr. Frank Van Dusen, his manager, announces further recital engagements in the First Lutheran, Fargo, N. D.; Jamestown College, N. D.; First Baptist, Evanston, Ill.; First M. E., Palatine, Ill.; American Conservatory, Chicago; Rockefeller Memorial Chapel of Chicago University (his 4th engagement there).

The question of staccato and legato is one that can't be settled off-hand; it presents a never-ending series of problems, which must be solved on the instant, as they arise. But notice this: some hymns have a rather monotonous harmony, others are so harmonized that the harmony changes with almost every beat. As an example of the first class, take the tune "Martyn," so often sung to "Jesus, Lover of my Soul." The melody is popular and singable, but not very vigorous, and the harmony runs in chunks, the same chord being repeated over and over. Consequently, if we accompany it with a nice smooth legato, the congregation will inevitably drag; they actually can't tell how fast you want it to go. You've got to beat time by detaching the chords, more or less; not as though they were cut off with a hatchet, and not necessarily all through the hymn, but enough to make the movement distinct. The result, organistically considered, is often not very good; but it's better than the horrid confusion caused by having the congregation sing one note while the organ has already passed on to the next.

On the other hand, there's the tune "Dix," sung to "As with gladness men of old." Here the harmony changes from moment to moment, and no matter how smoothly you play it, the movement is bound to be felt.

Somewhat akin to the above is the matter of phrasing. We are sometimes told that it is impossible to get the congregation to phrase, in singing the hymns; that all they can be expected to do is to sing along till their lungs are empty, and then take another breath—in the middle of a sentence, or the middle of a word, as it may chance to be—and start over again. This is a mistaken notion: the congregation can be gotten to phrase, sufficiently well to bring out the sense of the words, if the organist will take a little trouble over it. Of course, he must know the words of the hymn, himself; either by heart, or well enough that he can follow them easily while playing. If then as he comes to the points where there is a break in the sense of the words he will cut off the least bit from the end of the note, so that the congregation are conscious of a mere instant of silence (or at least of a decided drop in volume) it won't be long before they'll see what he is doing it for, and will follow him as he does it. This doesn't mean that he is to take his hands and feet off the keys at every comma, till the organ sounds as though it had a fit of the hiccups. At the less important points it may suffice to keep down the pedal and the melody, together with the most important harmony note in between; at a more decided break, to release everything but the pedal; and at very emphatic separations in the sense, to cut the sound off altogether. Here is a sort of diagram (representing a rather extreme instance, to be sure) from the close of one of the Communion hymns:

"Here is my robe, /my refuge,
and my peace, //

Thy Blood, ///, Thy Righteous-
ness, ///O Lord my God!"

It is to be noted that in most instances these decided and emphatic phrasings come at the end of the hymn, where we naturally retard a little, so that it is possible, without destroying the sense of rhythm, and without making the organ sound jerky, to allow of a very perceptible interval of silence in both voice and accompaniment at such points.

You may not like this idea at all; you may prefer, as many do, a continuous roll of sound all through

the hy
ed, ho
only
withou
sense;
in phr
making
hymn

A w
magaz
he did
pasons
gregat
reeds
pends
church
congre
have
contro
there
backgr

Abol
rule,
the pe
the hy
lower
merous
teen-f
heavie
scale
safe to
case;
both b
ing is
get the
is kept

Som

T

Too m
come
blank i
one can
he fail
the too
many
not un
rises a
quently
be a si
some
notorio
He mu
standpo
vocal
teaching
and dis

The
haps fir
voice t
Each

the hymn. It must be remembered, however, that the people are only too apt to sing the hymns without much thought of the sense; and a little intelligent help in phrasing is a great lift towards making them realize that a fine hymn really means something.

A writer in one of our musical magazines not long ago stated that he did not as a rule use the Diapasons in accompanying the congregation: that strings, flutes and reeds gave a better effect. It depends of course on the size of the church, of the organ, and of the congregation; but personally I have always found difficulty in controlling the congregation unless there was a pretty good Diapason background.

About the pedal: it is a good rule, generally speaking, to play the pedal part where the bass of the hymn is written, and not in a lower octave. But there are numerous small organs without a sixteen-foot Open on the Pedal, the heaviest sixteen being a large-scale Bourdon. It isn't always safe to stick to the rule in such a case; for the stopped pipe lacks both body and bite, and if the singing is hearty, the people do not get the feel of the Pedal unless it is kept well down. Similarly, while

it is true that the constant booming of the Pedal becomes monotonous, I for one have never gotten a crowd to sing very well, except for a short time, unless they felt the support of the Pedal Organ. The French have a saying, that "No general statement is strictly true—not even this one!" And so what I have just said about adequate support admits of exceptions; but on the whole I think you'll find it's the truth.

Conversely, don't give them so much organ that they get discouraged and quit. They like to hear themselves and each other. There is one notable exception to this: when you have a hymn that ends with a great poetic climax, and you feel that the congregation are with you, give them all the organ there is, just at the finish, and stand up on the pedals if you like. In Croley's hymn, "Spirit of God, descend upon my heart," the entire last stanza is a grand emotional crescendo; reflect it in the music, and at the end, if there is so much organ that the people don't hear their own voices, they won't mind it, on account of the thrill they'll get from the combination of the sentiment of the words with the huge volume of sound.

(To be continued)

The Vocal Basis of Choir Training

Some Practical Suggestions within the Reach of all Organists
for the Improvement of Their work as Choirmasters

By A. LESLIE JACOBS

WHAT THE choirmaster should know as much as possible about singing is a tenet which has been often repeated in these columns.

Too many of us are willing to become choirmasters and remain in blank ignorance of vocal technic. No one can work successfully with tools he fails to understand; the voice is the tool of the choirmaster. Because many an organist-choirmaster does not understand his tool, he seldom rises above mediocrity, and frequently falls below it. He need not be a singer himself. Singers, with some few notable exceptions, are notoriously bad choral conductors. He must study the voice from the standpoint of the teacher, not of the vocal student. Singing and the teaching of singing are two separate and distinct arts.

The serious choirmaster will perhaps find more help in books on the voice than from any one teacher. Each author generally has some

particular viewpoint which he stresses unduly; the critical student should be able to take the best ideas of them all, and evolve a composite theory of his own. Three particularly fine books are: Coward's *Choral Technic and Interpretation*, Witherspoon's *Singing*, and Zay's *Practical Psychology of Voice and Life*. The theories presented in these and other books should be used as the basis of experiment with the choir. If they prove successful, they can be retained as a part of the director's own vocal theory; if unsuccessful, they can be discarded. Every great director owes a part of his success to experimentation—but experimentation of which the choir was not conscious.

In order to do successful choir work, there are at least two fundamentals which must be understood. Nearly all voice work rests on these. The choirmaster must know breathing, its relation to tone, its physical basis. He must be able to demon-

strate and explain the various forms of breathing. He must be able to recognize in the tone the kind of breathing used. "He who can breathe, can sing".

Furthermore, he must know phonics, the science of sound, the knowledge of how various sounds in a language are made, the knowledge of the difference between the various kinds of vowels and consonants, the ability to dissect a word into its component sounds, and the ability to regulate tone quality through the use of phonetics.

The choirmaster then who has this vocal knowledge, will at least possess the means to secure the tone quality one wants to hear in a chorus. The quality must be carefully inspired, nurtured and built up. Certain tonal features of each section can be secured quite easily.

Most choruses have a greater number of sopranos than is desirable. It is a condition which makes most choruses top-heavy. Furthermore, most sopranos think that because they are the top part, they must assert themselves, and sing as loudly as possible. It is difficult to get the sopranos to realize that they are one of the least important sections of a chorus; that they are merely the steeple of the church, the masts of the ship. Their tone should be light, floating, almost ethereal at times. In stead of asking the sopranos to sing the words of an anthem, let them frequently in rehearsal, sing a very light vowel, Uh or Ah. Then ask them to sing the words in the same easy manner. Thus the chorus which has too many sopranos will secure a light top tone, and not a forced one. Each soprano, then, will be contributing just a little. Do not expect too much from the sopranos in the way of enunciation, particularly on high notes.

The basses are the very foundation of a chorus, and are the most important section of any choir. If the bass section is poor or insecure, the finest work of the other three parts cannot be effective. If the basses sing off-key, if they produce a thin, weak and flabby tone, if their work lacks assurance, the other parts will experience much difficulty. Therefore, be certain of your basses; be sure they know their notes and rhythms. Your basses must produce a solidity of tone which is not hard or tense, but flexible, a tone quality which has the spring of air-cushions, providing therefore a foundation which gives, and takes, a foundation upon which

the tone of a chorus can easily rest. A humming-tone quality will best secure such a foundation.

A humming tone is one which possesses all the upper resonance, plus that of the mouth and chest. A good hum is difficult to secure. A pure hum is a rich, vibrant sound. It may be suggested that the word "him" be quickly pronounced, and the "m" sustained. Practise this frequently with the basses, to give them the sensation of a hum. Then instead of the words, ask them to sing the phonetic "muhm" for each syllable, and then have them sing their words with the same "feel."

One way to increase resonance, is to sing a free "uh" or "Ah", and then close the mouth with the palm of the hand. Immediately this will show either a dead quality or a rich vibrancy. This exercise is a good one to build a good resonant tone.

The tenors are the least important section of a chorus. Many times they sing with a shallow, effeminate tone. Try to develop more deep and masculinity of tone.

The altos many times use a masculine tone or a "stomach" tone with the idea that they thereby sound more like altos. Such an idea of singing ruins the alto section. Only two practical differences distinguish an alto from a soprano: a somewhat lower range, and a deeper tone quality. There is a vast difference between a deep and a forced tone.

For the sake of tone quality, no voice should be the leader in any group or section. There is naturally no unanimity when such a condition exists.

Tone quality is also based on an understanding of phrasing. Phrases should not be started with a jump, nor released as if chopped off. Good violin playing is the finest example for the singer.

Much good quality of tone is lost by the unnecessary action of the lower jaw. The "jawing" of words will spoil any otherwise good tone quality. With the exception of a few sounds in the English language, the lower jaw does not assist in the forming of sound. It is merely a passive follower of the organs of articulation.

Even perfect quality however will not insure inspired singing. The choir must have an understanding of an anthem. Much of a certain subtle quality in tone is based upon emotion which must be aroused by text and music. Tone color must come from this emotion. It cannot be induced artificially or at will. The choirmaster who would have his chorus arouse the listener to the



MISS CHARLOTTE KLEIN

of the Church of the Transfiguration, Washington, D. C., who achieved an enviable success in recital work before critical organistic audiences. Miss Klein was born in Washington, graduated from the high school there, and studied music in Peabody Conservatory, Baltimore; her organ teachers were Edgar Priest and Harold D. Phillips, with a season in Paris with Widor. She has played in various Washington churches and spent two seasons in St. Augustine Florida as organist of Trinity Parish.

message of words and music must first arouse his chorus to the full meaning of the anthem.

The choirmaster must first, by careful study over a period of time, derive a definite emotional reaction to an anthem. He must experience a definite response to the anthem if he expects his chorus to present it with any degree of conviction. The emotional appeal, however should not be studied with the choir until the difficulties of rhythm, words, intervals and other technical details are eliminated. Then the emotional must be prepared and presented as carefully as the technical.

Sudden inspiration should never be depended upon in rehearsal to furnish the emotional appeal. It is not wise to foist one's own direct emotional reaction on the chorus. The director must use whatever imaginative, expressive, and emotional power he possesses to bring the choir to the point where their reaction will demand expression in singing. He must then weld these into his own in order to achieve perfect unanimity of effect. Any and all means must be employed to arouse in the choir such a feeling that bright eyes and shining faces will reflect a joyful anthem of

praise, or a quiet atmosphere pervades a meditative prayer anthem.

The whole subject of tone quality may be summed up in the statement, "The ears of the director must constitute the Supreme Court". What is the thing which sounds best? If the mind of the choirmaster through the medium of his ear cannot hear various kinds of tone quality, no amount of suggestions will alter matters.

We as choirmasters must listen to everything in the realm of vocal music and constantly analyze tone. It will help to listen to good phonograph records, if nothing better is available. It will help to hear the work of other choirs than our own. We can improve our hearing, by more thoughtful hearing. Hear! Listen! And then think!



Calendar Suggestions

By R. W. D.

CHRISTMAS ANTHEMS

- "When Christ was Born"—Davies (N)
- "Sleeps Judea Fair"—Mackinnon (G)
- "Now When Jesus"—Holbrooke (N)
- "Christmas"—Densmore (B)
- "Six Dutch Carols"—Rontgen (Schmidt)
- "Christmas Lullaby"—Candlyn (Ditson)
- "Christ-Child"—Trehearne (S)
- "Christmas Joy"—Barnes (Schmidt)
- "Bells of Noel"—Schloss (Fischer)
- "When Christ was Born"—Barnes (S)

GENERAL ANTHEMS

- "Virgin Full of Grace"—Durante (Ditson)
- "Before the Ending"—Huerter (S)
- "Blessed is He"—Risher (Schmidt)
- "O Master Let me Walk"—Lester (Schmidt)
- "O Lead me Lord"—Blumm (Schmidt)
- "At the Dawn"—Barnes (Schmidt)
- "Christ in the World" (cantata)—H. A. and J. S. Matthews (Ditson)
- *For women's voices, N., G., B., and S. indicate Novello, Gray, Boston M. Co. and Schirmer.

The selection of Christmas music contains some very fine anthems and can be recommended without qualification. The second group is largely new music which is presented for information without comment. The new cantata by the two Matthews is suggested for choirs that can use short works of this sort with a general appeal.

—HONOLULU—

The Central Union Church has issued an illustrated booklet of 56 pages. Mr. Vernon Robinson is organist; the organ is a 3-32 Skinner; J. C. Deagan Co. installed a set of memorial tower Chimes. The organ is also a memorial and there is a memorial fund the proceeds of which are used for new music. The booklet suggests further memorials: Gateways; Tower Flood-Light; Echo Organ; Chime Dampers and increased Chime equipment.

Catholic Music

By FREDERICK W. GOODRICH

WE QUOTE a few statements from the Church Music Regulations of His Grace, the Most Rev. Archbishop of Portland:

"Such selections as these must not be played: Bridal Chorus and Wedding March from Wagner's *Lohengrin*, Pilgrim's March from Tannhauser, Mendelssohn's Wedding March, Meditation from Massenet's *Thais*, Berceuse from Godard's *Jocelyn*, the Aria from Saint-Saens' *Samson and Delilah*; nor under any circumstances may there be used transcriptions of popular songs such as *O Promise Me*, *Face to Face*, *Absent*, *At Dawning*.

"Organists should use only approved music, even for the preludes and interludes. . . . The music of the organ must be played according to all the rules of really sacred music. The organ playing is not to be sensuous in character nor unbecoming."

It comes with somewhat of a shock to realize that such directions are necessary, considering the advance of musical education, but it only serves to show how many organists have lost their sense of the fitness of things in relation to worship music. I believe that it was Sir R. R. Terry, for many years organist of the Benedictine Abbey of Downside, England, and later organist of the Metropolitan Cathedral of Westminster, London, who wrote that "amongst those who play the organ, it is not all who can be called church organists." He goes on to say that a most successful solo player may be a failure as a church organist, for it is not merely essential that he should possess technical ability, but he should also have a genuine artistic feeling and sympathy, and be imbued with the spirit of the liturgy, whose musical setting it is his duty to embellish. Realizing then his proper function in this regard, the organist in his solo playing should not at any time bring to the worshippers any recollection of the theater, the cafe or the cabaret.

A Catholic nuptial mass is ruined by the use of the *Lohengrin* Bridal Chorus, with its inevitable recollection of a Ziegfeld Follies or a Barnum and Bailey Circus. The same is equally true of the much abused and insulted Mendelssohn Wedding March. The sensuous *Thais* Meditation is not conducive to prayer at a solemn moment; the strains of a Liszt *Liebesträume*, lovely in the tense moments of one of the latest

successes of a Dolores Del Rio or other famous picture star, are grotesque at the elevation silence of a solemn mass. There is so much glorious organ music available, suitable for church use, without drawing upon the opera, the musical play, or transcribing popular piano, violin, or other orchestral numbers. It is not hard to find really suitable music for church use; the pages of Mendelssohn, Rheinberger, Guilmant, Ravenello, Yon, Hollins, will yield treasures unspeakable to the thoughtful player.

When selecting solo music for the church, the organist is on fairly safe ground if attempt is made to use only music of the absolute type and effort is made to stay away from compositions of the program variety. For instance, the slow movements of Haydn, Beethoven, or Mendelssohn are better at any time than the program of a Kammernoi Ostrow or the orientalism of a Hymn to the Sun or the sinuous chromatics of *The Song of India*. These principles, written first of all for Catholic musicians, are equally true for all organists, and apply with equal force to Hebrew, Episcopalian, or any denominational place of worship.

Another important phase of the organist's work is improvisation. This is in many cases one of the fearful and wonderful things to which we have to listen when in attendance at church. Most of the extemporization is perhaps rightly named for it is mostly "ex tempore"—out of time—and in many cases it resembles the Universe at the moment of creation for it is also without form and void. Extemporization is an art in itself. A melodious gift is not sufficient; a wealth of ideas is not enough; these essentials must be presented in intelligible form, so that the result may sound like a fully composed piece. Even the shortest filling up should be built on a definite motive or phrase, so that the result is in artistic homogeneity with the rest of the music.

One of the most responsible duties of the Catholic organist is the reverent accompaniment of the liturgical offices. When the music of the services is plain chant, such as that of vespers, there should be a restraint and severity in keeping with the tonality of the music. A very light accompaniment, very little pedal, simple diatonic harmonies, preferably triads and first inversions, no chromatics or modern discords—these should be the equipment of the organist for this part of his duties. Of course all plain chant should be accompanied strictly in the modes

in which it is written. If responses are accompanied (although these ejaculations, for such they are, are better without this clothing) there should be only very simple diatonic harmonies. At such times when the organ is forbidden on account of the solemnity of the season, effort should be made to obey the law. If it is not possible for any reason to obey the letter of the law; on no account should the spirit be disregarded. Organists have a marvelous opportunity to bring the minds of the worshippers into a right channel; no amount of stately ceremonial or intellectual preaching can do their work if they are hampered by poor music and inconsistent organ playing.



Service Selections

DR. CLARENCE DICKINSON

BRICK PRESB.—NEW YORK

Huber—Fantasia
"With a Voice of Singing"—Shaw
"Thy Word is Like"—Dickinson
"Lemmings—Fanfare Fugue
Parker—Andante
"Lord is My Light"—Parker
"Lord is Ever at My Side"—Bach
"Come My Way My Truth"—Williams
"Lord for Thy Tender Mercies"—
Farrant
Wagner—Pilgrim's Chorus

DR. RAY HASTINGS

TEMPLE BAPTIST—LOS ANGELES

Mozart—Priest's March
Wagner—Love-Death
Verdi—Consecration (Aida)
Frederiksen—Sunrise
Hastings—Ecstasy. Immortality.
"Behold God is My Salvation"—Rogers
"Hearken Unto Me"—Stevenson
"Omnipotence"—Schubert
"I will Magnify Thee"—Rogers

HAROLD SCHWAB

ALL SOULS—LOWELL, MASS.

Gaul—March F
Schumann—Oriental Picture
Bazzini—Preghiera
"Sing We Merrily"—West
"Thou Wilt Keep Him"—Buck

JOHN H. DUDDY

HOLY CROSS M. E.—READING, PENN.

Beethoven Program

Andante (Sym. 1)
Minuet G
"Heavens are Telling"
Larghetto
Andante con Moto (4th Piano Con.)
"Song of Penitence" (Sop.)
"Hallelujah"

E. W. FUHRMANN

FIRST PRESB.—JOHNSTOWN, PA.

Widor—Andante Cantabile (4th)
Father in Heaven—Briggs
More Love to Thee—Widor
Handel—Water Music (arr. McKinley)
Lord is My Strength—Ward
Holy Ghost—Lorenz (hymn-anthem)



Men

Who have Made the Organ What it is Today
Though Nobody Knows Why They Did It

By BARBARA BISHOP

INCLUDED AMONG those who have contributed much of lasting value to the advancement of organ art, the name of *Dr. Ludwig Schwell-Pumpher ranks high. From babyhood his musical ability was pronounced; some pronounced it "perfectly marvelous," others "simply terrible!" Such comments, however, failed to spoil little Ludwig. He was an artist who, when absorbed in evolving a musical masterpiece, forgot the outside world with its flattery, envy, and adulation; forgot even the conventions, the commonplaces of civilization (until his mother yanked him up by the back of the neck and made him wash for dinner).

It was at the age of nine months that Dr. Schwell-Pumpher's genius first became apparent. His mother had taken him to visit relatives in the country. Baby Ludwig showed great interest in the pigs, horses, goats, geese, ducks and chickens which were all about the farm. He listened acutely to the grunting, bleating, honking, quacking and cackling of the respective animals, but seemed dissatisfied with each. Next morning while walking in the pasture with his mother, Ludwig heard, for the first

time, the lowing of a cow. He paused, motioned his mother to listen. Again the sound was repeated. Dr. Schwell-Pumpher's face brightened, his eyes shone. "Moo-sic", he exclaimed. Frau Schwell-Pumpher, amazed at her



THE PIG INCIDENT

Left to right: Dr. Ludwig Schwell-Pumpher, the Pig.

son's phenomenal conception of tone-value, immediately returned to the city and purchased an ukelele for him. His study of the instrument was begun early, so early, in fact, that the neighbors were unable to sleep at all after five a. m.

On the eve of his debut twenty years later, young Ludwig was in the bathtub. Wishing at this time to snatch a little last-minute practice, he reached for his ukelele. In some unexplainable way the instrument slipped from his hands, plunged headlong into the tub, and in spite of his heroic efforts to save it, was drowned.

Stunned by the sudden misfortune the young genius called his parents and told them the tragic news. His mother was heartbroken, but his father, although considerably shaken, tried to cheer the boy and asked him what he intended to do about the situation. Ludwig replied despondently that since his career as an ukelele virtuoso was ruined, there was nothing left for him but to become an organist. This speech infuriated his father, who denounced him as a disgrace to the name of Schwell-Pumpher and, in spite of the tears and entreaties of his wife, ordered the boy out of the house.

Thrown upon his own resources, young Ludwig in desperation sought the nearest theater. He rushed madly in, strode frantically down the aisle, knocked the organist off the bench, sat down and proceeded to play the picture in a way that has seldom been equalled. The house manager was so struck with the boy's performance that he offered him a ten year's contract as janitor. Dr. Schwell-Pumpher could scarcely realize his good fortune. Here at last was the very opportunity for which he had longed—a chance to give his genius free rein. He gratefully accepted the flattering offer, and the following day was installed in his new position.

The next ten years proved to be very fruitful for Dr. Schwell-Pumpher. During this time he picked up many things, numbers of which proved to be of real value. He developed a lean technic, a prosperous appearance, a little mustache, and a roll of films. At

*The title of "Dr." used by Ludwig Schwell-Pumpher is hereditary. His father was a veterinary.

the expiration of his contract Dr. Schwell-Pumpher retired, a multi-millionaire, and founded the Schwell-Pumpher School of Organ. With his background of sound artistic training it was a matter of a very short time only until he had



DR. LUDWIG SCHWELL-PUMPHER

Showing what a slick thing he really is; the chin doesn't denote anything in particular. But how he *can* play the organ!

made the Schwell-Pumpher School the most popular institution of its kind in the entire country. Today pupils of this School hold responsible positions through-the nation. There is, in fact, hardly a factory, department store, cafe or taxicab company which cannot boast a large number of Schwell-Pumpher graduates among its employees.

Among those who have devoted their services to the welfare of the organ, another name, that of Angus MacSodder, is prominent. The following is a news item from the "Daily Doings" of Bath-On-Weekday, England.

"Miss Alicia Applebaum recently resigned her position as organist of St. Swashbuckler's to become the bride of Angus MacSodder, prominent Glasgow plumber. The couple was united in marriage by the Rev. Oswald P. Applebaum, father of the bride and pastor of St. Swashbuckler's. The MacSodders will make their home in Glasgow."

Miss Applebaum's early years were spent under the "Big Top," where her mother was billed as the World's Strongest Woman. "Her father was an evangelist travelling with the circus as a side show attraction. From her infancy Alicia showed marked musical ability. It was her especial delight to beat upon the washtub with an iron bar from her mother's "strong arm" act. When she was fourteen years of age her father gave her a piano. The child was so delighted with the instrument that within a



MISS ALICIA APPLEBAUM
F.A.G.O.

(Formerly A Good Organist) Miss Applebaum, now known as Mrs. MacSodder, is a second cousin of Mrs. Ivaluti Pewitt Peters, W.O.R.

few days she had demolished it completely. Her parents there-upon decided that Alicia should not waste her musical talent under a circus tent, but should have the opportunity of developing it with the aid of a competent instructor.

Shortly after, while the circus was passing through Bath-On-Weekday the elephant broke down and the entire troupe was forced to remain in the city for several weeks. One evening during a game of craps Rev. Applebaum became the owner of a well-to-do harness shop. Consequently, when the circus moved on and left Bath-On-Weekday, it did so without the Applebaums.

Soon after becoming established in their new home the Applebaums procured a teacher, also a new piano for their daughter. But neither piano nor teacher was able to stand up under the child's unusual technic. More pianos and more teachers followed in rapid succession, until it was evident that no ordinary instrument or instructor was adequate to meet the needs of so tremendous a talent. So the young lady was sent to Europe in the hope that the great schools there would be able to contain her genius.

A short time later, Rev. Applebaum became pastor of St. Swashbuckler's, where a fine new organ, a four-manual Whatyoumaycallit was being installed under the supervision of Angus MacSodder, eminent Scottish plumber. Ten years later, the organ being complete in every detail, dedication services were announced. At the last moment, however, it was discovered that no organist had been provided for the occasion. Rev. Applebaum hastily telegraphed his

daughter, who was still demolishing musical equipment in the European schools.

Upon receiving her father's message Miss Applebaum made a flying trip to Bath-On-Weekday, and arrived just two minutes before the



MR. ANGUS MacSODDER

An early sketch, made before Mr. MacSodder fully realized what he had married.

program was scheduled to start. She consented to play only on condition that she be allowed to permanently hold the position of organist of the church. The board, much flattered to receive such a proposal from so talented an artist, readily agreed to her proposition.

As Miss Applebaum entered the auditorium and took her place at the console of the mighty Whatyoumaycallit an expectant hush fell. Suddenly she struck an immense chord. The startled organist shied, but the artist's superb technique enabled her to control the instrument easily with one hand. Again she struck, this time knocking a generous number of keys from each of the four manuals. Angus MacSodder, somewhat alarmed, started from his seat, but seemed undecided what course to pursue. Then the duel between the artist and the instrument began in earnest.

The organ stood its ground nobly for some time, but soon Miss Applebaum's remarkable strength of interpretation commenced to tell on the instrument, for it weakened perceptibly after each onslaught. The audience sat spell-bound while key by key and pipe by pipe the organ fell. It was evident that even this magnificent instrument was totally inadequate to meet the demands of such an unusual talent; indeed, unless something unforeseen should occur, the total destruction of the organ was imminent. It was then that Angus MacSodder rose to the occasion. With a courage born of

desperation he rushed down the aisle, and snatching Miss Applebaum off the organ bench he shouted, "Will you marry me?" Taken completely by surprise the astounded organist replied in the affirmative. Before she could recover from her amazement MacSodder escorted her to the altar, where the Rev. Applebaum quickly performed the necessary ceremony, at the conclusion of which the couple left at once for Glasgow.

Thus the story of MacSodder has gone down in organ history as a stirring example of a man who sacrificed himself to save from ruin one of the finest instruments the country has ever known.

AUTHOR'S FOREWORD: Put at the End for No Reason whatsoever: After much coaxing I finally persuaded two very fine men to allow me to write their biographies for T. A. O. The first, Dr. Ludwig Schwell-Pumphier, was quite reticent about his life history, especially the bath-tub sequence, but the second, Angus MacSodder, warmed to the subject immediately when he discovered that my great-great-grandmother was a fourteenth cousin of his (MacSodder's) great-Aunt's step-father. This, together with the fact that I had just paid MacSodder for fixing a leak in the gas-heater, made the interview very profitable to both of us.

—STEALING OUR STUFF—
IN THE DUPRE RECITAL in New York we had as the 9th number on the program the player's own Second "symphony" and it seemed at this point as if Bach's picture was thrown out the window. It was proven in three blatant chapters that Dupre had feasted on the manna of the Modernists. Feasted but not digested.

The Improvisations which followed were formal, one might say formular. And one could not believe that the shapeless symphony was the true and natural expression of the author.

One asks "Could this be an evidence of eclecticism?" And one is obliged to answer "Yes, this may be an evidence of an unpleasant eclecticism".

It suggests that Dupre has decided to give them what, in Frank Adams' words, they Think they want! Certainly two young men near me sat through it with their eyes rolled up showing the whites and ready to swoon. I even thought I saw Pietro Yon applauding but he was not breaking his wrists.

The Second "symphony", on first

hearing, is dull and occasionally annoying with its forced dissonance. There were one or two movie organists who used to improvise stuff just like it but it never got them anywhere.

It is imminently possible, however, that transplanted to the salon and the concert hall this sort of thing may be swallowed by the adolescents for a while, just as the hooch of today is swallowed and smacked over by those who never knew the taste of real stuff.

For my part nothing will take the place of the real thing and therefore I can not pretend to enjoy any of this hollow symphony be it an attempt to please ever so frantic.

—AARON BURR

MR. FRED FEIBEL

THEATER ORGANIST BROADCASTS MORNING PROGRAMS

THE PARAMOUNT, New York City, is one of the leaders among theaters to use the organ in this organless age. Mr. Jesse Crawford and Mrs. Crawford are featured on the programs to such extent that Mr. Crawford's name is invariably—and Mrs. Crawford's quite frequently—featured also in the advertising. That is a better record than the organ had in its former days of sobriety and decorum.

In addition to the prominence Mr. and Mrs. Crawford give the organ in the regular shows, Mr. Fred Feibel, one of the Paramount's organ staff, is broadcasting morning programs at the breakfast hour. "To give the day a cheerful start," the announcer says. Ever hear of an organ recital capable of doing that? Mr. Feibel does it at a Wurlitzer in Paramount Studio, by the use of jazz music played with as much rhythm, melodiousness, and tonal variety as the average jazz band can produce.

So far as the theater is concerned, legato organ playing is dead. Mr. Feibel's staccato is crisp, emphatic, and at all times artistic. We once had the sensation of strangulation when we tried staccato work in the old days. Now we have the sensation of drowning in a sea of mud when we hear legato theater or radio work. At present in the Metropolitan district several styles of organ broadcasting are in evidence. Among them Mr. Feibel's ranks first. Just what is to happen to organ playing for the masses is a subject worth pondering. Certainly we must recognize that our duty as employees is to

the customers, and there is no longer any doubt what the customers want from theater organists. To call it wrong, bad taste, ignorance, gets us nowhere. The best any of us can do, if we don't like it, is to be missionaries and seek every opportunity to present our own ideas of the art in the best manner possible. If we can convert the public and win an audience for our conceptions of art, well and good. If we cannot, we must either travel the road of all failures or in some way acquire enough wealth to set up a little community of our own, and to our feasts invite our own chosen guests.

At any rate it is always wholesome to pause for thought when things go wrong. There is always a reason. Sometimes it is encouraging to find the reason, sometimes discouraging. The reason for phonograph music in the theater is discouraging, because there is nothing we can do about it; it's cheap and the public is cheap, and cheap things always go together. We cannot eliminate the cheapness that pervades the masses. True, progress is being made, slowly; we shall all be dead before sufficient progress has been achieved to open a field for us as artistic organists of the old school. Some of us—like Messrs. Crawford and Feibel, and others too—will enjoy great usefulness, popularity, and income from our ability to meet the need of the present. We can hardly call it a retrogression. When we try over some of the popular music of twenty years ago and compare it with that of today, we cannot fail to recognize very great progress in the supply of jazz through the decades.

In the mean time this Department commends the work of Mr. Feibel to the profession. He can teach most of us a great deal. And the lessons are given merely for a flip of the dial at eight o'clock e.s.t. over WABC. Should any friends of ours be still laboring under the delusion that the organ is not a rhythmic instrument, we can close the argument by asking them to tune in on Mr. Feibel.

R. S. STOUGHTON DREAMS

The melody is retrospective, soothing and beautiful. The accompaniment suggests the delicate play of the shadows from the embers on the hearth. The middle section seems to portray the ever-changing panorama. At the close we hear a suggestion of the main theme as the embers smoulder and die.—ZILLAH L. HOLMES.



Descant Singing

Some Practical Explanations and Suggestions for Community Musicales Applicable also to the Church Service

By FAY SIMMONS DAVIS

THERE IS no music in all the world so ennobling as the whole-hearted singing of hymns by the people. Hymns enrich their lives.

They make more impressive the services they participate in, services where faith and hope are present to give the courage and moral strength without which they cannot truly live.

As one of the church organists who loves to play hymns for an audience to sing, the writer is glad to foster a greater interest in them whenever and wherever an opportunity presents itself.

The use of descant in hymn singing has recently been revived. It is used as an aid to congregational singing and affords relief and contrast in the singing of long hymns. It is used too, to stimulate greater interest in this form of community singing or public worship in church.

In England where descant hymn singing is more widely adopted they already have hymn books arranged for the singing of the hymns with the descant. It is now being developed at Columbia University under Prof. Walter Henry Hall, an authority on descant. Other colleges and musicians are using and teaching it in proportion as they have sensed its value in relation to the modern problems of community activity. In the public

schools it has been introduced for the keener enjoyment in and better singing of the folk songs.

Descant, I presume, was the first stage in the development of counterpoint in about the year 1100, and of its kindred term "faux bourdon." Historians differ as to the original meaning of the term. It varied with different countries and composers. Today the term applies to a counter-theme as sung against the usual hymn melody. It may be more comprehensive to state that it refers to an obligato for several high voices (sometimes only one strong voice is necessary) which is sung while the whole audience is singing the regular hymn-tune, singing it in unison as a rule, while the organist plays a four-part harmony which includes the obligato and the tune as its basis. A few trials of the use of the descant—a melodious and well-written one—will convince the most skeptical that the treatment is essentially appealing and beautiful if it is well rendered.

The introduction of something new must be done tactfully and skillfully, even after the full cooperation of the people has been secured and a perfect understanding created as to its object. A little goes a long way.

Our present-day requirements make little musical demand upon large numbers of people. Descant

is so simple that congregations are not confused; they find the experiment emotionally moving and they are glad to have a part of its success depend upon something they can do. We must include our audiences more and more into our musical schemes of things.

In the churches in England congregations are asked to remain a few minutes after each service; they are given some easy instructions in the descant, and then they are led in a few hymns using it. In this manner they develop not only a greater love for and understanding of hymns but a keen desire to have additional musical responsibilities given them.

Only certain types of hymns lend themselves to treatment of the descant, just a verse now and then in a hymn of contrasting sentiments, and therefore demanding different harmonic coloring. Only familiar hymns should be used, hymns of more than four verses, hymns of pronounced rhythm, and hymns the people especially love, and then only one verse for the descant, and only one descant verse during a whole program.

A few examples of appropriate hymns may be helpful. In "Nearer My God to Thee" the fourth verse may have the descant, the others to be sung as written. The same verse, No. 4, in "How Firm a Foundation." "When Winds Are Raging," "The Church of God," "I Heard a Sound of Voice", may be sung the same way. In "Blest Be the Tie That Binds" verse No. 4 may be sung softly by the choir alone or softly by the people.

Then verse No. 5 may be sung with the descant, and No. 6 by all the choir and all the people.

An organist must rehearse his high voices—tenor or soprano—on the high descant he has composed before the hymn is sung in public. Then the people, advised by an announcement or by a note on the program of the verse to be thus sung, will put their whole hearts into the unison singing of the verse. Then the following verse (or verses), usually of triumphant character, sung fortissimo in four-part harmony by all of the choir and by all of the people, will create an effect that will make everybody sing.

Maine N.A.O.

Portland Convention
Oct. 3, 1929

By MINA H. CASWELL

GRATIFYINGLY successful to Maine organists was the first annual State convention of the Maine N.A.O. in Portland, October 3.

Opening at 9.30 a.m. with the registration of more than 50 organists and musicians from various parts of the State, the morning was practically given over to the annual business meeting, reports of officers, reports of delegates to the Toronto Convention, and the election of officers, as follows:

Alfred Brinkler, president (re-elected); Wilfred Tremblay, secretary; and Fred Lincoln Hill, treasurer, all of Portland. The vice presidents are the presidents of the local chapters. These names were presented by a nominating committee which included Howard W. Clark and Miss Susan J. Coffin of Portland, and Dr. Frederick L. Cheney of Monmouth, and were approved unanimously.

The report of the secretary showed that the Association has 57 paid members from the Portland and Bangor chapters.

Miss Gertrude L. Buxton reported on the Portland delegation's trip to the Toronto convention. Mrs. Foster L. Haviland, president of the Portland Chapter, listed tentative arrangements for the coming year. Among the suggestions were a recital in the historic First Parish Church (which contains the organ at which the late Hermann Kotzschmar presided for nearly a half century) by Fred Lincoln Hill; two luncheons or dinners at Christmas or Easter;

special vesper services during January; a recital at Alfred Brinkler's studio on Park Street; vesper services during March and April; and a May festival with artists.

The choice of the 1930 convention was left to the executive committee after discussion, following invitations from Bangor, Waterville, and Lewiston.

The business session adjourned at 11.30 in order that those desiring to do so could take automobile rides around the City. Several parties enjoyed the trip around the Cape Elizabeth shore. Inspection of the Immanuel Baptist organ, now in process of construction, was made by others.

Luncheon was served at the Eastland Hotel and Harold Vincent Milligan, National President of the N.A.O. from New York, spoke briefly.

A recital on the Kotzschmar memorial organ at Portland City Hall by Charles Raymond Cronham, municipal organist, was well attended by convention delegates. His selections admirably served to display the wonderful tonal resources of the big Austin Organ, as well as to demonstrate Mr. Cronham's wellknown ability in concert work.

A garden tea at Mrs. Foster L. Haviland's residence was held the latter part of the afternoon, with



MR. DAVID MARR

President of the Marr & Colton Company of Warsaw, N. Y. Mr. Marr was born July 7th, 1880, in Willesden, England, finished his high school education in Edinburgh, Scotland, and came to America in 1904 after an apprenticeship in Birkenhead and with the famous firm of Norman Bros. & Beard, of Norwich, England. In America Mr. Marr was associated at various times with Harrison, Skinner, and Hope-Jones, resigning his superintendency with the latter in 1915 to become vice president of the American Master Organ Co. He founded the Marr & Colton Company in 1916. Mr. Marr is an American citizen and has spent more than seventy-five percent of his organ-building career in America. He not only builds organs but he plays them also, and has written various articles on the history and evolution of the organ for trade journals.



ATHENS COLLEGE CLASS

Prof. Frank M. Church's class of organ pupils who closed the summer session with a recital in the First M. E., Tusculumbia, Ala. They are, left to right, back row: Miss May Isbell (First Presbyterian), Miss Elizabeth McNutt; middle row: Mrs. J. M. Williams, Miss Grace Jones (First M. E.), Sheffield; bottom row: Mrs. John D. Clement, Miss Ruth Porter (Assistant, First M. E., Florence), Mrs. B. M. Ingram (First M. E., Florence), and Prof. Church, who has been engaged by the First M. E. to give three recitals this season, an all-American in October, all-French in November, and Christmas program in December. The organ is a 3-33 Moller.

musical program in charge of Miss Gertrude L. Buxton. Mrs. Haviland's studio is equipped with a fine organ.

Alfred Brinkler presided as toastmaster at the dinner at the Eastland and introduced as the principal speaker Mr. Milligan. Mr. Milligan complimented the convention for its strict adherence to schedule and said that the occasion afforded him an auspicious beginning, as it was his first public appearance as president. Such a gathering and its activities made him see the real reason for the Association. "We are in the organization for two reasons, what we can get from it and what we can put into it," he stated. "Among the benefits we receive are association with others, added inspiration, practical helps, familiarity with new organ compositions, the opportunity to talk shop and to have a good time.

"What we can do for music by membership in the National Association is to feel a greater sense of loyalty to music and devotion to ideals. We are not in it for financial ease and increased salaries."

It was pointed out by Mr. Milligan that the music publicity of today is largely of the wrong kind. "Personal exploitation is not propaganda for music. It is curiosity which fills our concert halls, when

they are filled, not propaganda for music itself, which, were the experiment possible, might convert people to real music appreciation. Under the present conditions the public goes to a concert to hear an artist, not to hear a program.

"Never before has the world been in greater need of music," the speaker maintained, making the point that the church organist is close to the firing line, hired and paid to play for a cross section of the American public including a small percentage of musical and a large percentage of the almost anti-musical. For this reason it is the organist's job to educate the congregation.

"This is a new age with conditions never known before, a machine age in which the machinery is less than 100 years old. When we come to the place where we think by machinery as we do in the machine age, something happens to the soul of man and then the soul's greatest need is for religion, music, art. It is the need today and the need will be even greater in the next generation."

A brilliant recital given in the evening in the Cathedral Church of St. Luke by Alfred Brinkler, F.A.G.O. and Kate Elizabeth Fox, F.A.G.O., of Dalton, Mass., brought to a close a profitable and inspiring day, a large and appre-

ciative audience being present.

Credit for the success of the initial convention of the Maine Chapter is largely due to the efforts of the president of the Portland Chapter, Mrs. Foster L. Haviland, and her assistants.

EYES OPEN, PLEASE SOME PRACTISES ARE NOT ALWAYS SATISFACTORY

RELIABILITY IS ONE of the prime virtues. As the maker of one of our fine American cars advertises, we pay the price of the successful product even when we miss owning it by buying an inferior product. By courtesy of one of our builders we learn of a "sad case."

A man claimed to a church that he could "build an organ from the ground up" and the church, over-anxious to save money, entrusted him with a contract for rebuilding their old organ, for \$1,200, and \$400 was advanced with the signing of the contract, the new parts came c. o. d. and the church had to advance \$700 more to secure them. About a week before the organ was to have been ready for a special service, the man disappeared, with the job unfinished. The only thing left was to engage a legitimate organ builder to complete the job, and the Bennett Organ Company was engaged. The church lost heavily because confidence was misplaced in the beginning.

Another case: A salesman was employed to represent one of our best builders in the Metropolitan territory. After a short period of work, he appeared unexpectedly at the factory, claimed he was out on a trip in the builder's interest but was short of funds. Several hundred dollars were advanced—and the salesman has not been heard of since.

If advertising does no other service than this, it does insure the second party that the person or firm being employed or commissioned to do a certain work, is reliable, is honest, and has a clean business record. The unadvertised product does not pay today: it is a pure gamble to put faith in it.

—SO. CALIF. A.G.O.—

The Chapter gave an organ program Oct. 7 in the First Unitarian, Los Angeles, and set two good examples: The organ builder was given credit, Casavant; and a fill-in card was attached to the program so that "friends of the Guild who would like to receive announcements of recitals" could signify it by giving their names and addresses. Lora A. Chestnut and Harold Gregson were the players, using among contemporary works Stoughton's Dreams, Herbert Brewer's Cloister-Garth, and Cuthbert Harris' Finale in A.



MR. PAUL E. GROSH

who is now professor of organ and voice, and director of the men's and women's Glee Clubs of Northland College, Ashland, Wis., where he is also director of the Ashland Oratorio Society. Prof. Grosh retired from active professional work last year to spend another year in further study, at Northwestern University under Dean Lutkin, where he was a member of the Glee Club and Acappella Choir. The Orchestra presented one of Prof. Grosh's compositions under his baton and a cantata won special praise from the faculty. Prof. Grosh is also organist of the First Congregational where he directs an Acapella Choir in the absence of an organ. He was born Jan. 23rd, 1894, in Brandon, N. Y., is a graduate of Oberlin College and Oberlin Conservatory, and a 2-year pupil of Bonnet in Paris; he studied piano five years and voice two years.

DR. GEORGE HENRY DAY'S cantata "Dies Irae" was given by Mrs.

Dorothea Palmer Roscoe in Grace M.E., Rochester, N.Y., when 300 clergy and delegates met in the Genesee Annual Conference.

—SAMUEL J. RIEGEL—
was honored in All Saint's Church, San Diego, by a service in which his compositions were used exclusively:

Morning Song
"Benedictus Es"
"Jubilare Deo"
"Lord is My Light"
Marche Recessionale

Calendar

For Program Makers Who Take
Thought of Appropriate
Times and Seasons

—DECEMBER BIRTHDAYS—

- 1—Bernard Johnson, Pickenham, Eng.
- 8—Jean Sibelius, Finland, 1865.
- 10—Cesar Franck, Liege, Belg., 1822.
- 10—Rollo F. Maitland, Williamsport, Pa.

- 10—Louis Victor Saar, Rotterdam.
- 10—Van Denman Thompson.
- 11—J. Sebastian Matthews.
- 11—Eugene Thayer, Mendon, Mass., 1838.
- 12—Oscar E. Schminke, New York City.
- 14—Stanley R. Avery, Yonkers, N. Y.
- 16—Beethoven, 1770.
- 17—Berthold Tours, Rotterdam, 1838.
- 18—Edward MacDowell, New York City, 1861.

- 20—Henry K. Hadley.
- 20—Alfred J. Silver, 1870.
- 24—Charles Wakefield Cadman, 1881.
- 25—Dr. C. Whitney Coombs, Buckport, Me.
- 28—Homer N. Bartlett, Olive, N. Y., 1845.
- 31—Gottfried H. Federlein, New York City.

OTHER EVENTS

- 2—Monroe Doctrine enunciated, 1823.
- 5—Mozart, died, 1791.
- 10—Peace treaty signed by U. S. and Spain, in Paris, 1898.
- 18—Horatio Parker, died, 1919.
- 22—First day of Winter, shortest day of the year.
- 31—Lefebure-Wely, died, 1869.

Palmer Christian

His
Programs

"are unique in their happy combination of the two desirable elements of high technical worth and keen musical enjoyment."

Management: Bogue-Laberge Management, Inc., 250 W. 57th St., New York

Modern Scientific Organ School

A restricted School with no arbitrary courses of study, but individually designed courses, made after a careful psychological study of the capacities and needs of each pupil.

Special attention is paid to *the creative instinct*, and a great deal of emphasis laid on, and help given in, *improvisation*.

Musicianship is emphasized over mere technical proficiency, altho the latter is not neglected.

For terms and dates address

W. A. GOLDSWORTHY

234 EAST 11th STREET

NEW YORK CITY

A Service to T.A.O. Readers

4½¢ a piece!

Standard
Organ Pieces

441 pages—114 pieces

\$5.00 cloth—\$3.00 paper

The Appleton Book of transcriptions and original organ compositions, for the most part within easy reach of all players; undoubtedly the most economical "buy" ever produced. All on 3-staff score.

ORGAN INTERESTS INC.

467 City Hall Station
NEW YORK CITY

Books and Music for the Organist

(All Books sent postage prepaid; cash with order; no "on selection" privileges)

Books

AMERICAN ORGANIST. THE, complete sets of the magazine by yearly Volumes, twelve copies to the set; separate issues 25c a copy; \$2.50 a Volume; more pages and illustrations per dollar than any other work on the organ. Or send \$1.00 for an assortment of a dozen mixed copies, and state date your subscription originally began so you don't get copies you have already seen.

ART OF ORGAN BUILDING by George Ashdown Audsley: In two volumes, De Luxe autographed edition only, 9 x 13, 1,365 pages, four hundred plates, hand-made paper, bound in half-velum. Price on request.

EAR TRAINING, FIRST STEPS by Cuthbert Harris, 75c: For teacher or for self-help if a friend is willing; a practical little work on a vital part of a musician's equipment: 9 x 12, 21 pages.

ENCYCLOPEDIA OF MUSIC AND MUSICIANS by Waldo Selden Pratt, \$6.00: Revised and enlarged version, 1924; 1,450 articles, 7,500 persons, 235 community records, etc. etc.: 6 1/2 x 9 1/2, 976 pages, illustrated.

ENGLISH CHURCH MUSIC by Gardner and Nicholson, \$4.00: Invaluable information for the student and beginner, refreshing and inspiring for the professional; deals with practical church music at its best: 6 1/2 x 8 1/2, 232 pages, numerous examples.

FIRST LESSONS ON THE ORGAN by Gordon Balch Nevins, \$1.50. "The purpose is to provide a close-knit and systematic approach to the organ, with economy of time and energy; to cover the student's needs during the first year or less:" 9 x 12, 96 pages.

HINTS ON ORGAN ACCOMPANIMENT by Clifford Demarest, \$1.00: Full of practical suggestions, thoroughly illustrated, recommended to beginners especially: 5 x 7, 43 pages.

HISTORIC CHURCHES OF THE WORLD by Robert B. Ludy, \$5.00: A delightful reference work in story and picture, covering Europe and America; of incalculable inspirational value for church organists; a book you will cherish and oft refer to; beautifully printed: 7 x 10, 325 pages, most profusely and finely illustrated.

HISTORY OF AMERICAN MUSIC, by Louis C. Elson, \$6.00. Invaluable to the musician, packed with information, delightfully written; endorsed by T.A.O. without reservation; 1925 edition, 7 x 10, 423 pages, profusely and beautifully illustrated.

HOUSE OF GOD by Ernest H. Short, \$7.50: For serious readers who want something to think about, as the foundation upon which to build their own program of church music. One of the unusual books of the age, "a study of religion as expressed in ritual carried out in houses made with hands...man's attempts to express his faith in stone." Of particular interest, charm, and inspiration for the church organist. 7 x 10, 340 pages, profusely and beautifully illustrated.

MODERN ORGAN by Ernest M. Skinner, \$1.25: Deals with the main features of the successfully artistic modern organ; 7 1/2 x 11, illustrations and drawings.

MODERN ORGAN STOPS, by Noel A. Bonavia-Hunt, \$2.75: "A practical guide to the nomenclature, construction, voicing, and artistic use" of organ "stops" by one of England's foremost experimenters and voicers: 7 x 10, 112 pages, many drawings; about three weeks for delivery.

ORGAN IN FRANCE by Wallace Goodrich, \$3.00: A handsome book, a study of French organs, delightful and informative, invaluable to organists: 6 x 9, 169 pages, finely illustrated.

ORGAN REGISTRATION by Everett E. Truette, \$2.50: Practical discussion on all phases of registration, for the serious student; 6 x 9, 264 pages.

ORGAN STOPS by George Ashdown Audsley, \$2.50: The organist's one indispensable book by the world's master of organs, illustrated, every register from Acute to Zinken described: 6 x 9, 294 pages.

ORNAMENTS IN MUSIC by Harry F. Fay, 75c: Explicit illustrations covering the many ornamental grace-notes etc., showing exactly how to play each one: 4 1/2 x 7, 87 pages.

PALESTRINA'S STYLE AND THE DISSONANCE by Knud Jeppesen, \$6.00: A handsomely printed, profusely illustrated book that deals in masterly fashion with the music of one of the greatest names in music, whose works have lived four centuries already and will live many times that age. The one great work on Palestrina; recommended unreservedly to every serious musician: 7 x 10, 273 pages, paper-bound, profusely illustrated.

PLAINSONG ACCOMPANIMENT by J. H. Arnold, \$4.25: A book that displaces the shadowy notions most of us have of Gregorian chants by a clear knowledge of the whole subject and places within reach of every reader an easy ability to properly and skilfully extemporize accompaniments to these immortal melodies in the ancient modes: 7 x 10, 173 pages, profusely illustrated with examples.

PRIMER OF ORGAN REGISTRATION by Gordon Balch Nevins, \$1.50: With examples, a practical work: 5 x 8, 95 pages.

SAINT-SAENS: HIS LIFE AND ART by Watson Lytle, \$2.00: An unusually interesting biography full of informative materials: 5 x 7, 210 pages, one photo, many thematic.

STYLE IN MUSICAL ART by C. Hubert H. Parry, \$4.50: For serious students of music and professional musicians, an inspirational, informative, suggestive treatise on this structure and spirit of composition: 6 x 9, 432 pages.

TECHNIQUE AND ART OF ORGAN PLAYING by Clarence Dickinson, \$5.00: First 54 pages give illustrated instructions, and then fol-

low 201 pages of exercises and pieces with instruction; to help the student help himself: 10 x 13, 257 pages.

TEMPLE OF TONE by George Ashdown Audsley, \$7.50: The posthumous work of the greatest authority on the organ the world has ever produced; summarizes the artistic possibilities of the organ of the future as already outlined in his other books, and adds an hitherto unpublished wealth of new materials; many actual specifications with detailed comments. We recommend it to every organist and builder: 7 x 10, 262 pages.

VOICE PRODUCTION, FUNDAMENTALS OF, by Arthur L. Manchester, \$1.25: Invaluable lessons in tone-production for the choir-master, whether with child or adult choirs; arranged in lesson form, illustrated adequately with examples; a book that can form the basis of choir work for a period of years: 5 x 8, 92 pages.

Reprints

BACH CHORAL PRELUDES FOR LITURGICAL YEAR, by Albert Riemenschneider, gratis on request with any other order: An index of these famous choralpreludes, giving German original text with cross-index covering three famous editions, and two, three, or four English translations of the German original, showing how to use each Choralprelude in the church services; imperfect pamphlet, 7 x 10, 6 pages.

RELATIVITY, By C. Albert Tufts, 20c: A study of organ accent and technic in its most modern practice—the only original ideas on accent that have been put into print in the past decade; pamphlet 9 x 12, 7 pages.

SPACE REQUIREMENTS by Leslie N. Leet, an organ builder, 20c: A practical and authoritative discussion of the space your new organ will need, written so you can figure it for yourself; six illustrations drawn to scale: 9 x 12, 5 pages.

SPECIFICATION FORM, by T.A.O. Editorial staff, gratis on request with any other order, gratis to builders and organ architects at any time: Full instructions how to typewrite Specifications in the Form devised and adopted by T.A.O.

VOICE-PRODUCTION LESSONS FOR THE CHOIRMASTER by Arthur L. Manchester, 30c: Twelve practical Lessons, 24 exercises, of incalculable value in showing the choir-master how to improve the tone of his choir, whether senior or junior, mixed voices or boy-choir; pamphlet 7 x 10, 25 pages.

WIDOR "SYMPHONIES" PROGRAM NOTES, by Albert Riemenschneider, 20c: Detailed Notes on each movement of the ten "Symphonies" for organ by Widor, written with explanatory preface by the foremost Widor pupil; pamphlet: 9 x 12, 7 pages.

Music

BACH: FORTY-EIGHT PRELUDES AND FUGUES, four books of music and text, \$5.00 complete: The immortal "well-tempered clavier," for piano, new edition, the world's greatest studies for finger training, especially valuable to organists.

SOLO TO GREAT, 15 pieces, \$1.00: All of them formerly published separately; 13 original, 2 transcriptions; real musical values; 12 x 9, 30 pages.

STANDARD ORGAN PIECES, 114 pieces, 441 pages, \$3.00 paper cover, \$5.00 cloth: The greatest value for the least money, original compositions and transcriptions, all on three-staff scores, 29 are classics; 79 are musical gems that make friends for organists who play them; 49 easy, 45 medium, 20 difficult; 9 x 12, 441 pages.

SWINNEN (FIRMIN): PEDAL CADENZA for Widor's 5th "Sym." Allegro, 40c: Invaluable practise material, adds brilliance to a concert program; 4-page insert for your copy of the "Symphony." (Requires 32-note)

Accessories

APPOINTMENT BOOK for professionals, 416 pages, 4 1/2 x 6 1/2 hand-somely bound, arranged for quarter-hourly appointments; one page for each day of the week, and an eighth page for summary each week; calendared by day of the week but not by month or year—hence no loss of space for vacation periods. The finest Appointment Book ever published. \$1.50.

BINDERS for permanently preserving copies of The American Organist, Volumes 9 x 12, beautiful materials, gold-stamped; each binder holds one Volume of 12 copies, in loose-leaf form, but books cannot fall out of the binder. \$2.10 each.

FOLDERS for temporarily preserving your copy of The American Organist or any magazine or music of similar size, beautiful material, gold-stamped; each Folder holds but one magazine or its equivalent in pages. \$1.05 each. One Binder and one Folder to one address, \$3.00.

PHOTOGRAPHS of British Consoles and Cases, by Gilbert Benham, British photographer to T.A.O. 2/8 to 6/6 according to size. Hundreds of subjects available, mostly 6 1/2 x 4 1/2; console photos with every stop-knob inscription readable under a glass; write to Mr. Benham direct at Bramerton, King Edward Road, New Barnet, Herts, England.

Send all orders direct to ORGAN INTERESTS INC.

467 CITY HALL STATION

NEW YORK, N. Y.

COURT DECISION ORGAN BUILDERS LOSE FIGHT IN N. Y. COURTS

The U. S. District Court, Southern District, New York, has handed down a decision refusing to protect the organ builders and their employees in the matter of the installation of organs in buildings where the unions are at work and where strikes are called in order to withdraw union men from all operations wherever the erection gangs of an organ builder are trying to set up organs.

If the case has been accurately reported, the difficulty came recently when the union ordered its men to stop work because an organ was being installed by organ workmen who had been union members for many years but whose membership cards had been withdrawn by the unions because the builders refused to discharge faithful employees at the factories who were not union men and had no desire to join any trade organizations.

The builders concerned, went to court for an injunction, restraining the unions from stopping all work on buildings where organs were being installed. A temporary injunction was granted, but when the case was argued, a permanent injunction was refused on the grounds that the union men who left their jobs (because of the presence of organ workers) did so voluntarily and not by compulsion of the unions. The opinion was handed down by Judge Thatcher on Oct. 8th.

—KILGEN—

An example of speedy service: Sept. 13th an order was given for an organ for the Detroit presentation of the "Miracle Play" opening Oct. 5th; the Kilgen factory accepted the order, put on speed, shipped the organ (the third organ or-

dered of Kilgen by the "Miracle" management) on Sept. 26th, and it opened the show on schedule time.

Recent Kilgen contracts:

Memorial Lutheran, Toledo, Ohio, 2m.
Plymouth Cong., Louisville, Ky., 2m.
Edison Park Lutheran, Edison Park, Ill., 2m.

Ascension R. C., Oak Park, Ill., 3m.
Immaculate Conception, S. Chicago, 2m.
St. Paul's M. E., Houston, Tex., 4m with Chapel organ.

Duns Scotus College, Detroit, Mich., 3m.
Hyland Park Ward Church, Salt Lake City, 2m.

F. C. Young residence, St. Louis County, 2m.

The Young residence scheme calls for two chambers in the third story, with blowing equipment in the basement; there will be grilles in the second-floor ceiling

directly over a spacious reception hall where the movable console will normally be placed. An automatic player is included, with special device to permit the use of 88-note piano rolls when desired. There is also a unique device that permits of unattended one-hour automatic programs, with selections made up according to the program tastes of the owner. The Great contains eight stops,

Harold Gleason ORGANIST



Eastman
School of
Music of
The University
of Rochester

Management:

Eastman School of Music,
Rochester, N. Y.

Edward Eigenschenk



Young American
Organ Virtuoso

RECITALS:

Dedications
Churches
Colleges

Now booking
American
Tour--Season
1929-30

Management

FRANK VAN DUSEN
Kimball Hall, Chicago

Tyler Turner ORGAN ARCHITECT



and Consultant

333 Central Park West
New York City

correspondence solicited

Maintenance

Wm. G. Ochs Geo. F. Ochs, Jr.

OCHS BROTHERS
ORGANS TUNED, REPAIR-
ED and REBUILT

Chimes Installed
Blowers Installed
Emergency Service
DAY and NIGHT

Old Organs Modernized

440 East 148th St., New York City
Washington Hgts. 7249
Mott Haven 0807

Casavant Freres, Limited

Pipe Organ Builders

Established 1879

ST. HYACINTHE, P. QUE.
CANADA

"Villa Maria by the Sea"

(Presser)

An organ number which is seen on
many programs, both church and con-
cert.

by

R. Deane Shure



GUSTAV F. DÖHRING
INVITES DEMONSTRATION OF
HILLGREEN, LANE & COMPANY
ORGANS OF QUALITY

Address: G. F. DÖHRING
ROOM 1010, 225 FIFTH AVENUE, NEW YORK, N. Y.



including Harp and Chimes; the Swell contains eleven stops, with borrowed Chimes.

The Houston contract calls for an organ of four manuals, with Ancillary Echo Organ of seven stops, including Chimes. The Echo Organ includes English Diapason, Fernfloete, Viole de Orchestre, Unda Maris, Vox Humana, Chimes, and 4' Waldfloete. The new church edifice will be "one of the most imposing edifices in Texas". There will be a supplementary 3m console in the chapel where the Echo Organ is located, controlling the Swell, Choir, and Echo. The Echo is a memorial given by Mrs. Caro Bryan Chapman and Miss Jonelle Bryan; the Chimes are a memorial donated by Mrs. M. T. Jones. Specifications were drawn by the Kilgen representative Mr. George J. Bohlen in consultation with Mr. H. T. Huffmaster, organist of the church.

A Vox Humana chorus is one of the unusual features of the Houston specification; it calls for 16', 8', and 4' Vox Humana (16' from t.c.), each playable separately, and all playable in combination from one stop-tongue. Another unusual feature is the Ripieno style of mixture, which is incorporated into the unexpressive Great, thus:

- V Ripieno Maggiori 305 pipes
- III Ripieno Minori 183 notes
- X Ripieno Fondament 61 notes

—PILCHER—

Recent contracts include:

- Lexington Avenue Baptist, Danville, Ky., 2m;
- Har Sinai Temple, Trenton, N. J., 3m and Echo;
- Grace Lutheran, Fort Worth, Tex., 2m;
- Elks Club, Houston, Tex., 2m;

United Brethren, Corydon, Ind., 5m.

The Trenton contract came after an inspection of the factories of various builders, and the specification was written by Mr. Claude Hartzell of the New York Pilcher office in collaboration with Rabbi Holtzberg of Har Sinai Temple. The new Temple is of Roman architecture and will be completed early next year. Mr. Hartzell's specification calls for a Great Organ of six registers and one borrow, all expressive save the Diapason; a Swell of 11 registers and a borrowed 2'; a Choir of 7 registers, one prepared-for, and a borrowed 2'; an Echo Organ of four registers and one borrow; and an augmented Pedal of eight stops. There will be 34 couplers, 27 pistons, 15 accessories. The Swell Organ is noteworthy for its beautiful crescendo on strings—Aeoline, Salicional, Viole Celeste, and Viole d'Orchestre.

Philadelphia

By EDWARD R. TOURISON
Official Representative

THE FIRST FALL activity in Philadelphia was a dinner in honor of Marcel Dupre, Oct. 2nd, at Hanscom's restaurant, with 100 in attendance. After a very happy social hour, the party adjourned to Second Presbyterian where a crowded church enjoyed a splendid recital, warming up on Rogers' CONCERT OVERTURE. The concluding improvisation was on themes of Edw. Shippen Barnes and Rollo Maitland.

Thanks to Mr. Alexander McCurdy, organist of the church and to all those

who made this excellent affair possible. The recital was under the honorary auspices of Penna. A.G.O., Organ Players' Club, and Camden and Penna. N.A.O.

Francis Murphy, A.A.G.O., of St. Jude's and the Nativity, has received his B.S. in Ed. at Temple University. He is to be congratulated on having attained highest marks in Phila. Senior High-School exams. Mr. Murphy has already been appointed to the faculty of West Phila. High.

Philadelphia welcomes H. William Hawke, Mus. Bac., who comes from Church of St. Edward the Martyr, N. Y. City, to St. Mark's, as successor to the late Lewis A. Wadlow. Mr. Hawke will also be an instructor in music at Episcopal Academy in addition to Mr. Ernest White.

Philadelphia was represented by the following at the recent N.A.O. convention in Toronto: Henry Fry, Rollo Maitland, Francis Murphy and Ernest White. Mr. White, a former Treas. of N.A.O., gave a splendid recital as a convention feature.

—DR. J. LEWIS BROWNE—

director of music of the Chicago public schools opened the season with the following dedicatory recitals:

- St. Cecilia's Church, Chicago, Sept. 29;
- St. Mary's Church, Akron, O., Oct. 6th;
- St. Laurence Church, Chicago, Oct. 13th;
- St. Patrick's Church, South Bend, Ind., scheduled for December.

PROF. ARTHUR W. POISTER of Redlands University, Calif., will play the complete Bach organ works in a series of ten Sunday afternoon and Wednesday evening recitals beginning Nov. 10th, on a 4m Casavant.

Del Castillo Organ School

State Theatre Building, Boston, Mass.

Theatre—Hotel—Broadcasting
Church—Concert—Residence

Practice periods open for non-students

Address Secretary for booklet

OBERLIN Conservatory of Music ORGAN DEPARTMENT

GEORGE W. ANDREWS BRUCE H. DAVIS
LAUREL E. YEAMANS LEO C. HOLDEN
GEORGE O. LILICH (on leave)

Teaching and Practice Equipment includes
15 pipe-organs and 10 pedal vocalions.

New Department of Choral Singing and
Choir Directing under the supervision of
Olaf Christiansen

Unexcelled musical and cultural advantages.

For catalogue address FRANK H. SHAW, Director,
Oberlin, Ohio

University of Colorado College of Music

Courses offered for the degree,
Bachelor of Music. Excellent
faculty. Adequate equipment.
Reasonable fees.

Organ lessons given on large
4-manual Austin.

Practice organs at low expense.

Organ study under the Di-
rector, Professor Rowland W.
Dunham.

BOULDER

COLORADO

ORGAN SCHOOL

FRANK VAN DUSEN, A.A.G.O., DIRECTOR
Courses in Church, Theatre and Concert
Organ Playing.

Special Courses in Choral Service of Episcopal Church and
Children's Choirs.

Courses in Motion-Picture Organ Playing
Lessons before the screen in the Conservatory's Little
Model Theatre.

Our pupils filling prominent church and theatre positions
throughout the country.

Send for New Catalogue

Address

American Conservatory of Music
522 Kimball Building, CHICAGO, ILLINOIS

—DEAGAN—

The attractive booklet announced by J. C. Deagan, Inc., has made its appearance. It carries seven pages of text and picture which will be valuable in assisting an organist in the difficult matter of inducing some wealthy member of his congregation to provide the funds for a memorial set of Chimes. The last page is devoted to a list of 54 pieces of organ music in which the Harp can be effectively used, and 121 compositions in which the Chimes can be used. It is recommended to all organists who are willing to undertake the very profitable task of securing Harp and Chimes for organs that have been unfortunately built without these essential percussion voices. Hardly one auditor in a hundred can definitely tell when an organist uses a Diapason or a Dulciana, but every one will instantly recognize and appreciate the use of Chimes or Harp. Isn't this suggestive?

ALL SOULS, BOSTON, where Mr. Harold Schwab is organist and Mr. H. J. Warren choir-master, the following special musicales are announced for the season:

Oct. 20, Durrell String Quartet
Nov. 17, Cellist from Boston Symphony
Dec. 8, pianist, and Second Dorchester Chorus
Jan. 19, Hampton Institute colored quartet
Feb. 16, W. M. Smith brass quartet
March 16, pianist and baritone

PAUL H. FORSTER has been appointed assistant manager of the Fox Eckel Theater, Syracuse, N. Y. A few months ago we announced some of Mr. Forster's methods as an organist in these anti-organistic days; his new appointment is another indication of what can be done here and there if . . .

ALBERT TUFTS has returned to his recitals in the First Methodist, Los Angeles, after a belated vacation at Zion, Brice Canyon, and the Grand Canyons Mr. Alex. Schreiner substituting during his absence. Mr. Tufts gives a preludial recital with each service, morning and evening. During the summer he had a class of nine for a special 8-weeks course. Mr. Tufts, who "believes in continued study by all professional musicians" followed his own advice by himself studying with Mr. Albert Jonas in his Los Angeles master classes in piano.

Hugh McAmis

F.A.G.O.



RECITALS — INSTRUCTION

WESTMINSTER HALL
Maple Drive, Great Neck,
Long Island, N. Y.

MR. AND MRS. JOSEPH W. CLOKEY celebrated the opening of the current season with three receptions in their new home, Camara Grande, Claremont, Calif., and entertained three hundred friends during one week. The Clokey home contains a music room 18' x 34', and will some day house a residence organ; the rear terrace is so built that it can be turned into an out-door theater, providing facilities for "some al-fresco operas there," Pomona College, where Prof. Clokey presides, will soon have a new auditorium with an adequate modern organ; the four organs available for Prof. Clokey's pupils are already doing full-time duty as practice instruments.

—HALL IN NEW YORK—

The 3-40 Hall Organ in the Reformed Church of Harlem, New York City, was dedicated in recital Oct. 8th by Mr. Harold Reeves Yarroll, organist of the church. The program presented the recital as "In memory of our former organist, Mr. Frank J. Smith, who served this church for 26 years." Mr. Yarroll's program included:

Rogers—Suite 2
Kinder—Evening
Banks—Chansonette
Stoughton—Chinese Garden
Rogers—Toccata
Handel—Largo
Yarroll—Autumn. Processional,
Wagner—Isolde's Love-Death
Nevin—Will o' the Wisp
Ketelbey—Monastery Garden
Herbert—Yesterthoughts
Herbert—American Fantasia

KINETIC BLOWERS

Always Good — Prompt Service

Manufactured longer than any other electric organ blower. The first Kinetic continues to operate with entire satisfaction. What better guarantee can you have?

Kinetic Engineering Co.

Union & Stewart Aves.
LANSDOWNE, PA.

New York Office—41 Park Row



Recital Selections

THE AIM of this department is not to show how to make-up a recital program, for the art of program-making is but rarely exemplified; nor is it to give news about recitalists, for recitals are of such frequency as to be no longer classifiable

Charles Raymond CRONHAM

MUNICIPAL ORGANIST

PORTLAND, MAINE

R
E
C
I
T
A
L
S

Address: Room T, City Hall
Victor Records

Joseph W. Clokey

COMPOSER—ORGANIST



Pomona College

Claremont, California

"The Modern Organ"

By ERNEST M. SKINNER

A book about organ building by one of the world's acknowledged masters of the craft is indispensable to all who build, play, or enjoy the organ. Deals with just a few of the elements of the successfully artistic modern organ; a high-quality product in a small package. 7½ x 11, 48 pages, illustrated.

\$1.25 postpaid

ORGAN INTERESTS INC., 467 City Hall Station, New York

as a matter of news. The sole aim is to supplement the work of our Music Review department and show, in contrast to what our Reviewers think, what the profession itself does. We exclude from these columns the commonplace things whose recitals performances are matters of countless and tiresome repetition, and endeavor to devote all the space here to the current items of organ repertoire on which the profession writes an emphatic endorsement not by word but by deed.

C. HAROLD EINECKE
SALEM EVAN.—QUINCY, ILL.
4-60 Möller

Karg-Elert—Nun Danket Alle Gott
Londonderry Air
Bach—Fugue Gm (Lesser)
Wagner—Liebestod (Tristan)
Boex—Marche Champetre
Bach—Vater Unser im Himmelreich
Last Rose of Summer
Demarest—Thanksgiving
Mr. Einecke gives a recital the 4th Sunday of each month; visitors "are request-

ed to register in the Church Guest Book . . . and inspect the organ if they are interested." Mr. Einecke's program is one of the finest for its purpose we have seen; it is worthy of study. The organ includes Harp and Chimes.

SAMUEL A. BALDWIN
COLLEGE OF THE CITY OF NEW YORK
October Selections—4m Skinner
Grace—Moderato. Scherzo.
Yon—Concerto Gregoriano
Lucke—Prelude
Mehner—Capriccio Fantastique
Homer—Introduction and Fugue Op.40
Jenkins—Dawn. Night.
Boellmann—Suite Gothique
Nevin—Sketches of the City

EDW. A. FUHRMANN
FIRST PRESBYTERIAN—JOHNSTOWN
Rheinberger—Vision
"Break Forth into Joy"—Simper
"Come Holy Ghost"—Palestrina
Dubois—Prelude
"Savior now the Day"—Birch
"Thou'rt with Me"—Sullivan

FRANCIS E. AULBACH
CHURCH OF EPIPHANY—CHICAGO
Tchaikowsky Program
Nutcracker Suite
Andante Cantabile (Sym. 5)

March Slav
Finale (Pathétique)
1812 Overture

FRED FAASSEN
Selections From Radio Programs
Wolstenholme—Question and Answer
Fletcher—Fountain Reverie
Saint-Saens—Swan
Chaffin—Wedding Chimes
Barton—Lake of Galilee
Guilmant—Allegretto Bm
Cadman—Land of Sky-Blue Water
Stebbins—In Summer
Krentalin—Murmur of Bees
Brewer—Indian Summer Sketch
Yon—L'Organo Primitivo
Brewer—Romanza
Torjussen—Isle of Dreams
Rogers—Intermezzo
Bairstow—Evening Song
Huhn—Intermezzo
Guilmant—Prayer F
Harris—Triumph March
Lee—One Fleeting Hour
Baron—Indian Legend
Lemare—Second Andantino Df
Friml—Legende
Bartlett—A Dream
Lassen—Crescendo
St. Clair—Reverie Df
Read—Offertoire F
Slade—Town Pump
Kramer—Concert Prelude Dm
Friml—Twilight
Slade—Musical Clock
Biggs—Sunset Meditation
Faulkes—Berceuse G
Clark—Chorus of Angels
Martin—Evensong
Fletcher—Festival Toccata

DONALD C. GILLEY
GODDARD AUDITORIUM—RICHMOND, IND.
DeLamarter—Suite in Miniature
Bach—Siciliano
Gale—Sunshine and Shadow
Cole—Song of Gratitude
D'Antalfy—Serenade
Guilmant—Caprice
Sowerby—Carillion
Couperin—Benedictus
Nevin—Will o' the Wisp
Reger—Melodia
Cole—Rhapsody

WALTER LINDSAY
FIRST PRESBYTERIAN—OLNEY, PENN.
Guilmant—Wedding Chorus
Vibbard—Indian Serenade
Glynn—Southern Twilight
Guilmant—Scherzo Symphonique
Wheeldon—Minster Bells

Albert Riemenschneider

ORGAN RECITALS
AND INSTRUCTION



Director
Baldwin-Wallace
Conservatory
Berea

Organist and
Director of Music
Calvary
Presbyterian
Church Cleveland

Address:
10,001 Edgewater Drive,
Cleveland, Ohio

Louis F. Mohr & Company

ORGAN MAINTENANCE

Electric Motors Installed.
Splendid Rebuilt Organs
Available at all Times.

Telephone Day or Night
SEDGWICK 5628

2899 VALENTINE AVE., BRONX,
NEW YORK CITY

A Service to T. A. O. Readers

Anthem Containers

The most beautiful and serviceable containers we have ever seen, are yours for less than the price of just one of the anthems of the set each box preserves for you. Size is $7\frac{1}{4} \times 10\frac{3}{4} \times 1\frac{1}{2}$ and each container holds from 20 to 50 average anthems, depending on the number of pages and thickness of paper. We filled one container as a test and counted the pages. It held 192 sheets or 384 pages, which makes 96 four-page anthems, or 48 eight-page anthems, or 24 sixteen-page anthems. Containers are finished beautifully in black imitation-cloth, with white back for filing marks, titles, composers, etc., etc.

Scale of Prices, Postage Included:

Zones	1-2-3	4-5	6-7	8
12 containers	\$1.65	\$1.75	\$1.95	\$2.05
25 containers	3.25	3.50	3.75	3.90
50 containers	5.85	6.40	7.00	7.30

"You must realize that these are manufactured by us more as an accommodation for our patrons than to make money," says the manufacturer. As a service to our readers we maintain this advertisement, for those who want such containers. If you have neglected to figure your proper zone, your order will be filled for the greatest number your check entitles you to, irrespective of the number your letter specifies. If this is not your intention, kindly so state in your order.

ORGAN INTERESTS INC.

467 CITY HALL STATION

NEW YORK CITY

Albert Tufts

INSTRUCTION AND
RECITALS
Modern Organ Teaching



Relativity
Rhythms
Histrionics
Articulation
Curve of the
Music-Phrase
Acoustics
Accents played
Seven Ways
Registration
Color-Laws.

1135 West 27th Street
Los Angeles, California

PARVIN TITUS
ASBURY COLLEGE
4th Austin

Mendelssohn—Sonata 2
Widor—Marche Pontificale (1st)
C. P. E. Bach—Menuet
Schumann—Sketch Df
Russell—Bells of St. Anne
Clokey—Jagged Peaks
Gigout—Scherzo
Debussy—In a Boat
Handel—Largo
Parker—Allegretto (Son. Bf)
Yon—Jesu Bambino
Mulet—Thou Art the Rock
FIRST PRESB.—BELLEFONTAINE, O.
Sowerby—Carillon
Davies—Solemn Melody
(In addition to the Mendelssohn, Widor, Bach, and Clokey works above mentioned.)

MAINE N.A.O.
CONVENTION PROGRAMS
MR. CHARLES R. CRONHAM
Bach—Toccata and Fugue Dm
McWhood—Berceuse
Boellmann—Ronde Francaise
Wagner—Dusk of Gods
Macbeth—Intermezzo
Cronham—Night of Spring
Bizet—Carmen Fantasia
MR. ALFRED BRINKLER
Widor—Allegro (6th)
Bossi—Ave Maria
Cole—Song of Gratitude
Saint-Saens—Nightingale and Rose
Mulet—Carillon-Sortie
MRS. KATE ELIZABETH FOX
Rogers—Concert Overture Bm
Cambridge—Adagio (Con. G)
Bach—Fantasia and Fugue Gm
Novak—In the Church
Reubke—Allegro (94th Psalm)

WINNIPEG C.C.O.
ANNUAL MEETING
At the Sept. 25th meeting the following officers were elected: Wilfred Layton, F.R.C.A., chairman; Filmer E. Hubble, A.C.C.O., vice chairman; A. W. Lee, secy.; N. A. Elwick, treas.; Wallace Gillman, H. H. Bancroft, Thomas Sutton, Ronald W. Gibson, Herbert J. Sadler, executive committee.
The Center presented a fountain-pen desk-set to Mr. Burton L. Kurth who is leaving for Vancouver, B. C.
The dedicatory recital on the 3-30 Casavant in St. Ignatius R.C. was played by Mr. Sadler Sept. 25th:
Purcell—Trumpet Tune
Bach—Prelude D Fugue Dm
Handel—Menuetto (Saul)
Karg-Elert—Ave Mara
Karg-Elert—Resonet in Laudibus
Gretchaninoff—Autumn Song
Best—March for Church Festival
Vierne—Slumber Song
Olsson—Slumber Song
The new Casavant includes a Harp and has 19 couplers, 18 pistons, and is divided and screened behind grilles. The instrument is entirely expressive—and is believed to be the only one of that progressive description in Canada.

GEORGE W. ANDREWS
A.G.O., A.M., Mus. Doc.

Professor of Organ and Composition,
Oberlin Conservatory of Music; Conductor,
Oberlin Musical Union;
Organist, United Church (Congregational)
195 Forest Street, Oberlin, Ohio

ALBERT WHITHAM, formerly superintendent of Welte-Mignon, is now on the sales staff of the Austin Organ Co.

WILLARD IRVING NEVINS of the Fourth Presbyterian, New York, opened his season of special musicales with Gaul's "Holy City" Oct. 20th. The Church sends postcard announcements to an extensive mailing list about ten days in advance of such events.

SCHOOL OF CHURCH MUSIC
ORGANIZED IN WORCESTER, MASS., BY
MR. AND MRS. A. LESLIE JACOBS
FROM NOV. 2ND to MARCH 29th in the Clark Music Room of Wesley Church, on Saturday afternoons will be held a course in church music, under the direction of Mr. Jacobs, wellknown to T.A.O. readers, and Mrs. Jacobs, a Mus.Bac., a teacher of voice, and choirmaster of Central Church, Worcester.

"Better church music has been a growing problem for some time. Modern churches have felt an increasing respect for the genuine inspiration and helpfulness of good music well presented." To meet the growing need, Mr. and Mrs. Jacobs have organized the Worcester "School of Sacred Music", with the full cooperation of the churches. Wesley M. E. "places at the disposal of the school its beautiful cathedral-like building. Students are thereby privileged to pursue their studies in an atmosphere of beauty."

The course of study is divided into three themes: conducting, voice technic, and sight singing and ear training. In addition there will be opportunity for private lessons in organ with Mr. Jacobs and in voice with Mrs. Jacobs.

CHOIRMASTER'S CLUB
DAYTON, OHIO

Sept. 23, at the Engineers Club, address on Conjugations of the Scale, by Mr. Frank D. Slutz.

Nov. 18, Westminster Presbyterian, address on Purpose of Music in the Church Service, by Mr. William G.

J. WARREN ANDREWS

TEN LESSON COURSES IN ORGAN

Recitals, etc.

4 West 76th Street, New York



ANDREW BAIRD
A.A.G.O.

Organist for Mrs. E. H. Harriman at Arden House

RECITALS

120 Cannon St., Poughkeepsie, N. Y.

H. LEROY BAUMGARTNER

Asst. Prof. of Theory of Music,
Yale University;
Organist-Director, United Church,
New Haven, Conn.
Organ Compositions:
Easter Morning (White-Smith), extensively used;
Solemn Procession (Gray), played by Jepson, Farnam, and Baldwin; Idyll (Gray), played by Farnam and Baldwin.

Frizzell; recital by Mr. James Philip Johnston, F.A.G.O.

Jan. 20, Knights of Columbus Club House, address on Music of the Catholic Church, by Father William Anthony, with choral interpretations by St. Mary's Choral Art Society, Mr. Joseph C. Fehring, director.

March 17, Patterson Memorial Presbyterian, address on Appropriate Church Music and the Junior Choir, by W. Scott Westerman.

May 19, Y.M.C.A., address on the History of Church Music, by Mr. E. S. Lorenz, of the Lorenz Publishing Co.

THEODORE BEACH

Recitals — Instruction

Organist and Choirmaster
St. Andrew's Church

2067 Fifth Avenue, New York City

PAUL ALLEN BEYMER

Organist and Choirmaster

The Temple, Cleveland

MARSHALL BIDWELL

Concert Organist

First Presbyterian Church
Coe College, Cedar Rapids, Iowa

Virginia CARRINGTON-THOMAS

Mus. Bac., F.A.G.O.
Organist for Free Synagogue
Carnegie Hall
RECITALS
93 Parsons Drive
Hempstead, N. Y.

MRS. J. H. CASSIDY
A.A.G.O.

Organist-Director,
First Baptist Church and
Temple Emmanuel
Organ Department,
Southern Methodist University
Dallas, Texas

CHARLES E. CLEMENS
Mus. Doc.

Professor of Music and Organist,
Western Reserve University
1719 East 115 St., Cleveland, Ohio
RECITALS — INSTRUCTION

—HENRY F. SEIBERT—
will begin his recitals as official organist of Town Hall, New York, early in November, continuing with a recital every Friday until Easter; there will be a program of Bach, one of Franck, one of Mendelssohn, one of Wagner. Oct. 6th Mr. Seibert gave the first of a series in St. Bartholomew's, White Plains; on the 13th he played in New Rochelle; Sept. 20th and 24th in Mt. Vernon; and Oct. 21st he dedicated a 4m Austin in Meriden, Conn.

WYOMING UNIVERSITY'S music department has issued an attractive booklet; Prof. Roger C. Frisbie, B.M., heads the organ department.

—CLIFFORD C. CHAPMAN—
The many organists and choirmasters who frequented the Oliver Ditson Boston store will learn with deepest regret of the sudden death on Oct. 21st of Mr. Clifford C. Chapman, in charge of the choir-music department of the store.

GRACE LEEDS DARNELL

Mus. Bac., F.A.G.O.

Organist & Director of Music
St. Mary's Church, New York City

Instructor
Greater N. Y. Federation of Churches
Music School

Studio:

19 Perry St., New York City
St. John's Colony

GEORGE HENRY DAY

Mus. Doc., F.A.G.O.

CONCERT ORGANIST

Specialist in Boy Voice Training

Organist-Choirmaster

Christ Church, Rochester, N. Y.

CLARENCE DICKINSON

Mrs. Doc.

CONCERT ORGANIST

Organist-Choirmaster, The Brick
Church, Temple Beth-El, and Union
Theological Seminary

412 Fifth Avenue, New York City

WILLIAM RIPLEY DORR

Director of Wilshire Presbyterian
Choir, Sixty Boys and Men
Representative of The Hall Organ
Company

4348 West Third Street, Los Angeles

HERBERT W. W. DOWNES

Organist-Choirmaster, All Saints
Memorial Church, Providence, R. I.
Address: 329 Main St., Bradford,
Mass.

VAN DUSEN LECTURES

AMERICAN CONSERVATORY SERIES

Oct. 14: Early Development of the Organ from 200 B. C. to the 16th Century.

Oct. 28: Development of the Organ from 16th Century to the Present.

Nov. 11: Organ Music and Masters to the 17th Century: Italian, German, French, and English Schools.

Nov. 25: Organ Music of the 17th Century: Italian, German, French, and French and English Schools.

Dec. 9: Bach, His Life and Works.

Jan. 6: Bach, continued.

Jan. 20: Organ Composers, European Schools after 1750.

Feb. 3: Cesar Franck, His Life and Works.

Feb. 17: American Composers and Their Works.

March 3: Compositions of the Modern French, German, Italian, and English Schools.

All Lectures are delivered in Kimball Hall, Chicago, at 2 o'clock, and are open to the public; organists are particularly invited to attend.

—PILCHER—

has 237 organs in the home State, Kentucky, of which 107 are in the home City, Louisville, where the factory was established in 1874.

—DITSON—

has a list of Christmas anthems, carols, cantatas, songs, etc. listed in the September Novelty List; each composition is faithfully described, so that the list ought to be of use to choirmaster in making selections for the current season.



OBERLIN CONSERVATORY

PROF. AND MRS. GEORGE LILLICH sailed from Montreal last July to spend a year's leave of absence in travel and

ROWLAND W. DUNHAM

F.A.G.O.

Recitals — Instruction

Organist and Director of the
College of Music
University of Colorado
Boulder, Colorado

Frederic Tristram Egner

Mus. Doc.

ORGAN RECITALS

Organist-choirmaster
Welland Avenue Church
Bandmaster, Lincoln Regiment
St. Catharines, Ont., Canada

KENNETH EPPLER

Mus. Bac.

Organist-Musical
Director

First Presbyterian
Church

Auburn, N. Y.



study. The summer was spent in England, where they visited many of the Cathedrals and Schools, and also attended the Three Choirs Festival at Worcester. In September they proceeded to Leipzig, where they expect to be for the greater part of the year. In Leipzig, Mr. Lillich is studying organ with Karl Straube, and theory and composition with Karg-Elert.

Prof. Bruce Davis has recently returned from his year's leave of absence, most of which he spent in New York City working with Edward Mitchell and Dr. Clarence Dickinson. Mr. Davis gave a most enjoyable Bach group on the Faculty Program that opened the season in Warner Concert Hall.

Prof. Leo Holden reports a very pleasant and profitable summer spent in Paris studying with Joseph Bonnet. A short trip to Switzerland was made just before Mr. Holden started back to resume his teaching in the Conservatory.

Much interest has been aroused in the new SONATA for organ that Dr. George W. Andrews has written this past summer, and inscribed to Prof. Davis. The SONATA will receive its first public performance at Mr. Davis' recital this fall.

Mr. Russell Broughton of the Theory Faculty, is organist at St. Andrew's Episcopal, Elyria, Ohio, where Mr. Lillich has been doing such excellent work for the past several years.

Mr. Arthur Croley is in Paris this year, studying with Joseph Bonnet. Lately he has officiated as organist at the new American Church on the Quai D'Orsay. Mr. Croley made a brief trip to Worcester, England, in September to hear the Three Choirs Festival.

Miss Marie Stirling, one of the organ graduates of the Class of 1929, is teaching in the Theory Department of the Conservatory this year.

We are happy to announce that Mr. Frank Blashfield, of Cleveland, has been engaged to look after the ever-growing organ equipment of the Conservatory.

The Fall Semester has opened with a larger enrollment than usual in all departments of the Conservatory, and it is especially crowded in the Organ Department where all the teachers are teaching overtime schedules.

—L. E. YEAMANS

KATE ELIZABETH FOX

F.A.G.O.

ORGAN RECITALS

Organist and Choir Director
First Congregational Church
Dalton, Massachusetts

J. HENRY FRANCIS

Visiting & Consulting Choirmaster
Choirmaster-Organist,
St. John's Church, Charleston,
W. Va.

Director of Music,
Charleston Public Schools.
Conductor, Charleston Choral Club.



Australia

by
ARTHUR
SMYTH
Official
Representative

THE BRISBANE ORGAN is a re-build. The new City Hall, just completed, cost \$5,000,000 and it was decided to bring the 4m Willis built in 1891 up-to-date. The old organ contained 45 registers; the present instrument has 76, and in all respects is a grand instrument worthy of the magnificent building.

The idea has been to build up upon the original scheme, with the very minimum of alterations.

On the Great the chorus reeds are completed by the addition of Contra Tromba on heavy pressure and the flue work sees the introduction of a third Diapason. The Swell is left as it was, being considered by the builders as perfect! In the Choir a Rohr Gedeckt 16' was introduced, giving a much needed double and adding dignity and depth to this organ.

On the Solo the Clarinet is turned into a double Clairnet of 16' pitch and the Tuba is raised from 15" to 20". A novel feature is the new Diapason Stentor, of the Willis double-languid type on 16'. It is very wonderful. Really it is a Solo Diapason, in proportion to the Great Diapason, as the Solo Tuba is to the Great Reeds.

The Pedal Organ has been augmented and recast so that we have now an adequate balance. A new Double Open Bass 32' gives weight to the somewhat light-tone Contra Violone which in the old or-

gan represented the flue 32' before. A Contrabass 16' of new type is added. This is really invaluable in a large Pedal scheme, for its pungency and bite, combined with quite a strong ground-tone, adds immensely to the effect, binding the 16' stops together in a very striking manner. The value of this is entranced by its extension upwards to 8'. A Diapason 16' (metal) of normal quality is also provided, and extended to form a Principal 8', and Fifteenth 4'. The Viol 16' and the Choir Rohr Gedeckt 16' derived, provide two soft and expressive basses of contrasting tonality; also the 16' Cor Anglais from the Orchestral division is made playable on the Pedal. The glory of the Pedal Organ—the reeds—has been enhanced by the provision of Contra Ophicleide 32', an extension downward of the 16' reed, and the addition of an independent Clarion 4'.

The Orchestral Organ is entirely new. The Orchestral Flute is an inverted-mouth stop of wood with a rich harmonic

development in contrast to the Tibia Clausa which, being stopped, is of mel-low and liquid tonality. The presence of the Nazard, Piccolo, and Tierce will be noted by all those who appreciate the delightful effects that can be obtained by their use in combination. Readers will be wondering what the Sylvestrina is. The scale is that of Dulciana, but conical, the top of the pipe being a quarter of its mouth width; it is cut up like a flute and bearded like a Viol. The tone is pronounced; foundation tone is present with a light trace of the octave; the twelfth

J. WESLEY HUGHES

ORGANIST

96 West 163rd Street
Highbridge, N. Y.
Topping 4736

Available for substitute work in
Protestant Churches

PAUL E. GROSH

Mus. B.

Organ — Voice Production

Former Dir. Tarkio Conservatory
Available 1929-30
Northwestern Univ. School of Music
Evanston, Ill.

FRANCIS J. GROSS

ORGANIST

ST. FRANCIS XAVIER CHURCH

West 16th Street
New York City

A. LESLIE JACOBS

Organist and Director of Music

Wesley Methodist Church,
Worcester, Mass.

ARTHUR B. JENNINGS

Sixth United Presbyterian Church

Pittsburgh
Pennsylvania

HUGO GOODWIN

CONCERT ORGANIST

GRINNELL COLLEGE

Grinnell Iowa

CARROLL W. HARTLINE

Organist and Choirmaster

Trinity Lutheran Church
Reading, Pennsylvania

RECITALS INSTRUCTION

JULIUS K. JOHNSON

ORGANIST

Los Angeles

GEORGE W. GRANT

Director, Organ Department VIRGINIA COLLEGE

Organist-Choirmaster
St. John's Church
Roanoke Virginia

RAY HASTINGS

Mus. Doc.

Organ Recitals
Instruction
Official Organist
Philharmonic
Auditorium
Los Angeles,
California



WALTER B. KENNEDY

Organist and Choir Director

First Presbyterian Church
Oakland, California

Kimball 4-67

ALFRED M. GREENFIELD

Asst. Professor of Music

New York University
Organist, Fifth Church of Christ,
Scientist, New York City
Asst. Conductor of New York
Oratorio Society

Address:
2300 Loring Place Apt. 203, N. Y. C.
Sedgwick 9646

E. A. HOVDSEVEN

B.A., Mus. Bac.

CONCERT ORGANIST

Mercersburg Academy
Mercersburg, Pa.

CHARLOTTE KLEIN

First Woman Recitalist
National Convention
American Guild of Organists
Church of Transfiguration
Washington, D. C.

is more prominent, and the seventeenth is just audible. Other harmonics are negligible. The effect is dreamy and mysterious. It must be voiced with great care, for every pipe must have the order of prominence of the upper partials locked by the beard. As regards utility, it makes an admirable accompanimental stop and blends well with others.

The console represents the modern Willis console for an organ of this size: Macpherson-Willis tilting keyboards, fitted with "top resistance" touch and false touch of $3/32$ ", stop-knobs for stops, tilting tablets for couplers, and a very complete equipment of pistons for each manual, all easily adjustable. A new feature in England, although not in America, is the Crescendo Coupler. There are 4 balanced pedals, numbered 1 to 4 reading from left to right. On the right stop jamb over the draw-knobs is the switch plate having 4 small ivory knobs engraved with the indications of the shutters they control—Swell, Solo, Choir, Orchestral. These knobs can be placed in

any of the 4 positions to correspond with the numbers 1 to 4. All the knobs can be set over the same number, enabling all shutters to be controlled by any shoe. (Readers will find the "perfect" Swell Organ included in the Organ Department of this issue.—Ed.)

Britain

by
DR. ORLANDO
MANSFIELD
Official
Representative



AMONGST THE NUMBER of musicians pertinent to these paragraphs who have recently joined the "great majority" there are to be found the names of Dr. T. E. Pearson, F.R.C.O., of Halifax Parish Church, a noted north country conductor and chorus-master, who died suddenly at the age of 49; Mr. Henry King, aged 74, the editor of Novello's "Words of Anthems," secretary and librarian to several important choral organizations, and "choir secretary at the coronations of King Edward and King George"; also Mr. A. W. Fletcher, who passed away

at Paignton, near Torquay, South Devon, on June 28. Mr. Fletcher, father of Mr. Percy Fletcher, wellknown composer, was for some time organist of Victoria Congregational Church, Derby; then of a Baptist church in Adelaide, South Australia; and, in 1912, upon my acceptance of an offered college position in America, he succeeded me at Belgrave Congregational, Torquay. At the time of his death Mr. Fletcher was organist of the Congregational Church, Paignton, having retired from the important position at Torquay some years previously.

The honor of being the oldest chorister in Great Britain, at least as regards continuous service in one church, should, in all probability, be awarded to Mr. Colby Evans, now 82 years of age, and sometime mayor of Carmarthen, South Wales. Since he was a boy of 8 (1855) Mr. Colby has been a member of the choir of St. David's Church, Carmarthen, a service period of 74 years.

Dr. Nicholson's College of St. Nicholas, headquarters of the School of English Church Music, was duly opened and dedicated by the Archbishop of Canterbury, on July 3. The proceedings took place in the open air, the music—which included Stanford's "GLORIOUS AND POWERFUL GOD" and Orlando Gibbons's "TE DEUM"—being rendered by the combined choirs of the College, of Westminster Abbey, and of Rochester Cathedral. A summer school was held from August 12-15, and included services, lectures, discussions, etc., all of which appear to have been of unquestionable value and interest to musicians of the Episcopal church, especially to those who sympathize with the present plainsong pose, or preference, in church music.

A valued lady contributor to a leading London religious weekly humorously confirms my recent remarks upon the injury which is being done to local English culture and performance by the undue patronage bestowed upon the radio and the gramophone. At a fashionable south country seaside resort our authoress (or journalist) enquired at four music shops in succession for a copy of Brahms' songs. At each establishment she was informed that the sale of music in that particular place had been long ago discontinued, the sales being now confined entirely to gramophones, records, and so forth. At a fifth store her request was made to a "shingled and lip-sticked" child of 16, an "infant" who declared that they did not stock "the BRONZE songs." And, as the writer of the para-

EDWIN ARTHUR KRAFT

Recitals and Instruction

Trinity Cathedral,
Cleveland, Ohio

THORNDIKE LUARD

RECITALS

W. W. Kimball Company
507 Fifth Avenue
New York City.

CARL F. MUELLER

Organist and Director of Music
Central Presbyterian Church,
Montclair, N. J.

GORDON BALCH NEVIN

Johnstown, Penna.
ORGAN RECITALS
of
Musical Charm

WILLARD IRVING NEVINS

Dedications — Recitals — Festivals

Address, Guilman Organ School,
17 East Eleventh Street,
New York City

JOHN V. PEARSALL

Organist-Choirmaster

Arlington, N. J.
Public School Music, Kearny, N. J.

G. Darlington Richards

Organist-Choir Master

ST. JAMES' CHURCH
NEW YORK
Madison Avenue at 71st Street
Ten-Lesson Course in
Boy Choir Training

Organist Calvary Bap. Ch.,
N. Y. (Dr. Stratton's)

F. W. Riesberg

A.A.G.O.
Piano and Organ
Instruction

Steinway Building
113 W. 57th St., N. Y. City
Telephone Circle 4500



C. ALBERT SCHOLIN

Mus. Bac.
Organist and Choirmaster,
First M. E. Church
Recitals and Instruction
2121 West 3rd Ave.,
Waterloo, Iowa

FREDERICK SCHLIEDER

M. Mus., F.A.G.O.

Creative Harmony — Improvisation

Instruction, Organ, Piano
27 West 72nd Street
New York City

Endicott 6700.

JAMES E. SCHEIRER

ORGANIST FIRST BAPTIST CHURCH
HEAD OF ORGAN DEPARTMENT
BIRMINGHAM CONSERVATORY
OF MUSIC
BIRMINGHAM, ALA.

graph remarked, "They didn't." It seems as if it must be in revenge for such bad salesmanship as this that the bankruptcies reported in a recent journal of the music trades were almost without exception those of stores whose stocks consisted for the most part of mechanical musical instruments and appliances.

New York

DR. CLARENCE DICKINSON won the second of three Distinguished Service Awards of the Presbytery of New York, for his Friday Noon-Hours of Music at the Brick Presbyterian. The newspapers, undoubtedly copying their reports from the official Presbytery announcement, gave the name of the minister but didn't know who the organist was. Just another sample of doing unto others the honors you would have them do unto you isn't it?

Dr. Harry Emerson Fosdick's wonderful new Riverside Church—with Mr. Harold Vincent Milligan as organist—has opened its first unit, the assembly hall, gymnasium, etc. The auditorium will not be ready till next season. In the mean time the congregation is using Temple Emanu-El.

The new Temple Emanu-El was opened Oct. 4th, on Fifth Avenue at 65th Street; the Baptists are using the old Temple. Mr. Gottfried H. Federlein is organist. The new Temple is said to have cost \$8,000,000.

Mr. Marcel Dupre sets all the other French organists who come to America a good example in opening his fifth American tour with James H. Rogers' Concert Overture in B minor. He played in the Wanamaker store in New York on Sept. 30th and Oct. 3rd.

The new Kilgen in Carnegie Hall has been delayed because of repairs in the auditorium which were not completed on schedule time; the dedicatory concert is now announced for Nov. 4th,

with Mr. Pietro A. Yon at the console, and Walter Damrosch and Albert Stoessel conducting.

The Guild gave a reception to Mr. Marcel Dupre Sept. 28th in the new Estey Studio at 642 Fifth Avenue.

Mr. Samuel A. Baldwin has resumed his Wednesday and Sunday afternoon recitals on the 4m Skinner in City College; his Oct. 16th recital was his 1233rd there.

During the past five years more than \$12,000,000 were contributed toward the completion of the magnificent Cathedral of St. John the Divine, where Dr. Miles Farrow maintains a most excellent boychoir. A million and a half are still needed to complete the nave, the transepts, and the west front.

The Wildermann Institute of Music, of Richmond Borough, New York City, gave a graduation recital in the Town Hall, Oct. 6th. Prof. J. Kendrick Le Jeune heads the organ department.

—YON STUDIOS—

The Yon Studios, Carnegie Hall, New York, have reopened, Mr. Pietro A. Yon resuming his teaching on Oct. 1st, and Mr. Constantino Yon returning from Europe for the resumption of his piano and voice classes at the same time. Mr. Pietro Yon, the composer, was detained in New York during the entire summer because of the severe illness of his wife. Mr. Constantino Yon is organist of St. Vincent Ferrer's R. C. Church, and Mr. Pietro Yon of

St. Patrick's Cathedral where a new Kilgen chancel organ has been in operation for a year or more and a new Kilgen gallery organ of greater proportions is soon to be ready for dedication.

Among the other recitals early in the season, Mr. Pietro Yon dedicates the Carnegie Hall organ, the St. Patrick's gallery organ, and an organ in Indianapolis, in addition to recitals at Dartmouth College and in the Myron C. Taylor residence.

—FISCHER—

continues the story of Leipzig and Bach in the current number of Fischer Edition News. There are also lengthy descriptions of recent publications of special interest to organists, such as McKinney's "Mystery for Christmas," Stewart's "Hound of Heaven," Clokey's Sketches from Nature (his most recent organ suite), and the very promising "Americana" edition of choral works under the editorship of Mr. Joseph W. Clokey.

HAROLD TOWER

Organist and Choirmaster

ST. MARK'S PRO-CATHEDRAL
Grand Rapids, Michigan

ABRAM RAY TYLER A.G.O.

Something new
IMPROVISED PROGRAMS
for organ openings
Address: Temple Beth El
Detroit, Mich.

PAULINE VOORHEES

Mus. Bac., F.A.G.O.
Teacher of
Organ, Piano, Theory
Organist-Director,
Temple Mishkan Israel
Center Congregation Church
New Haven, Conn.

ELIZABETH VAN FLEET VOSSELLER

Founder of the
Flemington Children's Choirs
Studio: Flemington, N. J.

ERNEST ARTHUR SIMON
Boy Voice Training — Consulting
Choirmaster
Choirmaster-Organist,
Christ Church Cathedral
Address:
Christ Church Cathedral House,
Louisville, Ky.

FREDERICK M. SMITH
A. A. G. O.
NEW STRAND YORK
CITY
INSTRUCTOR
WHITE INSTITUTE OF ORGAN

GERALD F. STEWART
Organist-Choirmaster,
Trinity Church, Watertown, N. Y.
Director of Chorus,
Watertown Morning Musicales
Address:
Trinity House, Watertown, N. Y.

HARRY A. SYKES Mus. Doc., F.A.G.O.

Organist-Choirmaster,
Trinity Lutheran Church
Lancaster, Pa.

EDWIN LYLES TAYLOR F.A.G.O.

FOX WEST COAST
THEATRES
Res.: 1250 S. Western Avenue,
Los Angeles, Calif.

LOUISE C. TITCOMB F.A.G.O.

CONCERT ORGANIST
Church of the Holy Communion
St. Louis, Mo.
Lindenwood College
Saint Charles, Missouri

CARL WIESEMANN

Recitals — Instruction
Organist-Choirmaster, St.
Matthew's Cathedral.
Assistant Director, St.
Mary's Institute of Music.
Organist,
Scottish Rite Cathedral.
Dallas, Texas





CONFIDENCE

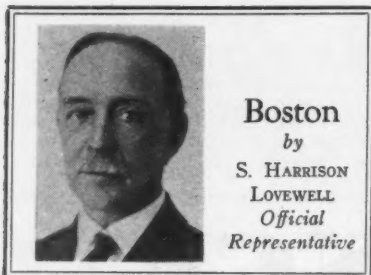
.....

NO ASSET ▲ ▲ ▲ tangible
or intangible ▲ ▲ ▲ is
more highly valued by Pilcher than
the confidence of patrons. ▲ ▲ ▲
That this confidence has always been
justified is indicated by the growing
preference for Pilcher Organs dur-
ing the past one hundred and nine
years and by our present unusual
activity at a time quite generally
considered "dull". ▲ ▲ ▲ Whatever
your needs, your confidence in
Pilcher Organs and the Pilcher
organization can never be misplaced.

HENRY PILCHER'S SONS, Incorporated
General Offices, Louisville, Ky.
New York Office, Steinway Hall

PILCHER
...Organs

T H E V O I C E O F I N S P I R A T I O N



Boston
by
S. HARRISON
LOVEWELL
Official
Representative

WHEN A PERFORMER APPEARS in a recital in the double rôle of pianist and organist he takes an awful chance! From hearing him play last season we had implicit confidence in Harold Schwab's ability as a pianist. Since then he has gained so markedly in pianism it cannot be long before we shall prefer him at the piano rather than at the organ. As organist his position is already secure. He is widely known for his excellence in matters of fine taste and colorful registrations; but as a pianist he has hardly "arrived" with the general public. Possibly a few words of praise at this time will help bring in the day when he shall be accounted as a great pianist. Before an audience of approximately 250 Mr. Schwab performed a piano recital that gave much pleasure; it seemed a summary of all that goes to make great piano music and a great pianist. The climax of the organ half was reached in the concluding *Lauda Sion* by Karg-Elert, prefaced by *Prelude in B* by Saint-Saëns. Also the *Maquaire Scherzo* should be mentioned appreciatively. The earlier selections were from Mendelssohn, Borowski and Dunham. Very deftly played, but not music in the same category as that found on the piano program.

During a period of a half century, more or less, the music of William E. Ashmall has had its definite appeal for organists who have been obliged in large measure to subsist by presiding over church organs in city and country. His music never won favor from the high-brows in the profession. The reason for that need not concern us. Mr. Ashmall could write a frankly beautiful melody and offset its melodiousness by an unobtrusive accompaniment that was in perfect accord. So far as the writer knows he never was guilty of writing in conformity with a theory such as a whole-tone scale. Also he did not build up chords by superimposed major or minor thirds, perfect fourths and the like. He wrote frankly beautiful melodies without recourse to artificialities to disguise simplicity and make the initiated believe it was great music when after all it was commonplace and platitudinous made hot with dissonance and false harmonic relations. He was a melodist and a good craftsman.

Let that be the preface to "Thirty-Three Original Compositions" that have just come off the press as a memorial volume. Excluding the high-brows, this work consisting of seventy pages of serviceable organ music should be seriously considered by both church and theater organists. It is true that in every congregation there are those who love something that is emotional, and so offertory, prelude, or postlude, should bid for the favor of those who love music that is really good and is at the same time frankly enjoyable.

A brief note from Norman I Strauss, music director, states that Mr. Frank McBride of Manchester has been appointed organist at Union Church, Boston.

Mr. Gerald Foster Frazee has been appointed teacher of piano and organ in Dean Academy, Franklin, Mass. He is rapidly coming to the fore-front of recitalists in Boston. Also he is broadcasting regularly over WEEL.

The position at the Baptist Church, Somerville, at this writing has not been filled. Many candidates have been heard but none accepted. This church employs a boychoir for its morning service and a mixed chorus in the evening, a rather unusual arrangement for a church of this denomination.

After standing more than a quarter of a century without attention, the grand organ in the Cathedral of the Holy Cross has been thoroughly cleaned and electrified. It is stated that next season a new console will be installed. The restoration

of this glorious instrument should be significant.

Los Angeles

By GEORGE E. TURNER
Official Representative

ALEXANDER SCHREINER, for eight years one of the staff of organists at Mormon Tabernacle, Salt Lake City, a pupil of Vienne and graduate of Fontainebleau Conservatory, has been appointed to the First Methodist, Los Angeles. Mr. Schreiner plays a thirty-minute preludial recital for each Sunday morning and evening service.

Albert Tufts, for the past two years at First Methodist, has resigned and become connected with the Estey Organ Company as associate represent-

For Theater Organists

ART OF PHOTO PLAYING by M. M. Mills, paper cover \$10.00: An exhaustive instruction book, invaluable to beginners; a great wealth of suggestion; 8 x 11, 80 pages.

BREAKS, FILLERS, ENDINGS, AND INTRODUCTIONS by Potter and Wheeler, \$1.00: An invaluable instruction book; the mysteries of modern theater playing by means of innumerable printed examples; catchy tricks so popular with audiences today. Will enable the organist to adapt himself for successful theater work without descending to the plane of no musicianship. 9 x 12, 30 pages.

BREAKS AND MODULATIONS by Schoebel, \$1.00: Examples in the current theater and jazz style of playing; illustrations enable church musicians to fill in the breaks and modulations not in sedate church style but in modern theater idioms. 7 x 10, 56 examples.

FROM PIANO TO THEATER ORGAN by Bernard Barnes, \$2.50: The shortest cut possible, it would appear, in introducing a pianist to the organ, and a very speedy help in introducing the church organist to the use of his instrument in theater work. Practical, direct, speedy; many pages of piano score on one side, and facing it, the Author's complete score adapting it to the organ, which is helpful in the highest degree. 9 x 12, 70 pages, paper cover.

LESSONS FOR PIANO by Zez Confrey, \$2.50: How one of the most successful of jazz pianists would go about the business of developing jazz instincts instead of the scholastic somewhat of a course in jazz improvisations so essential in theater work. 9 x 12, 46 pages.

MUSICAL ACCOMPANIMENT OF MOTION PICTURES, by Edith Lang and George West, \$1.35: The first book published for theater organists, details of photoplaying discussed and illustrated, all the elements of theatre playing dealt with; instructive, informative, practical; 5 x 7, 62 pages.

NOVELTY PLAYING by Zez Confrey, \$1.50: A definite course of very serious study and practise, in the necessary effort to master the jazz style and make it the fluent language of the otherwise scholastically trained organist who would succeed in theater fields. 9 x 12, 42 pages.

ORGAN JAZZ, by Edward Eigenschenk, \$3.50: A course of twenty lessons in Jazz idioms for the organist, including explanations and illustrations of styles and embellishments in adapting Jazz to the organ; 9 x 12, 64 pages, paper cover.

Music

MODERN CONCEPTIONS by Zez Confrey, \$1.00: Full and complete scores of six well-known pieces, as one of the most successful jazz pianists would play them; useful in showing very definitely, in form for easy study, how to play freely around themes and pieces in picture work. 9 x 12, 21 pages.

SWINNEN (FIRMIN): THE THEATER ORGANIST, 5 books of 5 pieces each, \$10.00 complete, \$2.00 each book: Organ music written by a master organist expressly for theater organists, on three staves, each piece separate and complete, can be removed from its collection for ready use at the console. Theater organ music at its best; each piece definitely planned for contraction or expansion indefinitely, and for improvisational material. Book 1, Dramatic Andantes; 2, Dramatic Agitato; 3, Love Themes; 4, Misterioso; 5, Hurries. Order the set complete or specify which Books you select. Invaluable as instructive material for serious beginners.

(See also our page of Books)

ORGAN INTERESTS INC.

467 CITY HALL STATION

NEW YORK, N. Y.

ative for Southern California. Mr. Tufts will specialize in studio and residence organs.

Vernon Robinson recently resigned his position in Pasadena to accept a similar position in a prominent Pomona church.

T.A.O. Directory

AMERICAN ORGANIST, THE
467 City Hall Station, New York, N. Y.

BARNES, William H.
Associate Editor, Organ Department,
1100 S. Wabash Ave., Chicago, Ill.

BARTLETT, Frederick J.
Boulder, Col.: 2230 Sixteenth St.

BRANT, Leroy V.
Contributor, Church Department,
The Institute of Music, San Jose, Calif.

BUHRMAN, T. Scott, F.A.G.O.
Editor, 467 City Hall Station, New York City.

BUSH, Martin, W., A.A.G.O.
Omaha, Neb.: 2037 Farnam St., Studio 1.

DIGGLE, Dr. Roland
Contributor, Review Department,
418 West 27th St., Los Angeles, Calif.

DUNHAM, Rowland W.
Associate Editor, Church Department,
University of Colorado, Boulder, Col.

FERINGER, Frederick, C.
Seattle, Wash.: 1235 20th Ave. North.

GOODRICH, Frederick W.
Contributor, Catholic Church Music,
Portland, Ore.: 987 East Davis St.

GROOM, Lester W.
Chicago, Ill.: 1133 North La Salle St.

HAMILTON, Wade
Contributor, Photoplay Department,
Ritz Theater, Tulsa, Okla.

HANSFORD, M. M.
Contributor, Photoplay Department,
c/o Bermuda Press, Hamilton, Bermuda.

HEIDEMANN, Paul H.
Cleveland, Ohio: 1643 East 75th St.

JACOBS, A. Leslie
Contributor, Volunteer Chorus Work,
Wesley M. E. Church, Worcester, Mass.

KENNEDY, Walter B.
San Francisco: 5665 College Ave., Oakland.

LILLICH, George O.
Oberlin, Ohio: 68 Elmwood Place.

LOVEWELL, S. Harrison
Boston, Mass.: 126 Highland Ave., Arlington.

MANSFIELD, Orlando, A., Mus. Doc.
British Representative; Sirsa House, Cheltenham, Gloucestershire, England.

MOSS, Thomas
Washington, D. C.: Calvary Baptist Church.

ORGAN INTERESTS INC.
467 City Hall Station, New York, N. Y.

PEARSON, Charles A. H.
Pittsburgh, Pa.: 6332 Bartlett St.

SCHREIER, James Emory
Contributor, Photoplay Department,
Birmingham, Ala.: 1111 Fifth Ave. W.

SMYTH, Arthur
Australia Representative,
52 Margaret St., Sydney, Australia

TOURISON, Edward R.
Phila., Pa.: 17 Carpenter Lane, Mt. Airy.

TURNER, George E.
Los Angeles, Calif.: 724 S. Fowler St.

TYLER, Abram Ray
Detroit, Mich.: 909 First Nat'l Bank Bldg.

VOSSELLER, Elizabeth Van Fleet
Contributor, Children's Choir
110 Main St., Flemington, N. J.

"Art of Organ Building" by Audsley

There were 1250 copies of this monumental work published in the first and only edition and then the plates were destroyed. The price rose from \$30 to \$50, \$75, and finally to the present price, \$100 a set for the perfect de luxe autographed edition in new and unused copies. There are only a few sets available. No effort is being made to sell them. This notice is printed merely for the convenience of any who may be interested. Enquiries may be addressed to Organ Interests, Inc., 467 City Hall Station, New York, N. Y.

Two "carloads" of the 73-stop Wangerin Organ for St. Vibiana's Cathedral have arrived, and the organist, Frank H. Colby, expects the installation to be completed in time to entertain the local chapter of the A. G. O. on the occasion of its November meeting.

Eric Delamarter and Raymond Robinson, well known organists of Chicago and Boston respectively, were recent vacation visitors in Los Angeles.

The beautiful new Hollywood First Methodist is nearly completed and will be equipped with a 45-stop Casavant. Mr. Orlee Ellis Weaver is the organist, and Mr. S. Earle Blakesley will direct the chorus choir.

The choir of the Hollywood First Baptist, S. Howard Brown, organist, has begun rehearsals for Handel's "Messiah" which will be presented at Christmas time.

The following organists have already started or are planning regular recitals for the present season: Richard Keyes Biggs on the new Casavant 'at the Blessed Sacrament in Hollywood; Mr. Tremblay on the 4m Kilgen at St. Vincent's; Clarence Mader on the Skinner at Immanuel Presbyterian; and Frank H. Colby at St. Vibiana's Cathedral; besides Sibley G. Pease who is faithfully continuing his popular Sunday afternoon concerts on the 4m Robert Morton Organ in Elk's Temple.

Dr. Humphrey J. Stewart has been reappointed City Organist of San Diego which will make this his fifteenth year as concert organist at Balboa Park.

In addition to the various church services broadcast at stated hours, many organists are playing radio programs daily, among which are: Wesley Tourtelotte and Leigh Harlene at the Estey of KHJ; Professor Rudolph Schraeger at the Wurlitzer of the Fox Boulevard Theater over KPLA; and Roy Medcalf and his studio staff at their Robert Morton over KFOX, Long Beach; besides the studio organs of KFWB, KGER, and KMIC, the first two of which are Wurlitzers.

—LESLIE G. MOYLES,
substituting as T.A.O. Representative during the severe illness of Mr. Turner.



Chicago

by
**LESTER W.
GROOM**
Official
Representative

PLEASANT MOMENTS among the modern organ composers on a clear and true-toned instrument, given by a player whose delivery is impeccable, whose judgment of the interpretation is well formed; these and other happy memories are theirs who heard Mr. Warren Allen of Stanford University play on a Sunday afternoon in the First Baptist, Evanston, where Mr. Wm. H. Barnes is organist.

The delayed election of officers of the Illinois Guild took place in the latter part of September. Mr. Rosseter G. Cole was elected dean, (his third term, not consecutive) and Mr. Charles Demorest was elected sub-dean.

Friends of the late Harrison M. Wild are informed that some of his former pupils and admirers have inaugurated a trust fund called the Harrison Wild Memorial Endowment, the greater part of whose income, will remain forever untouched. The trust is to be managed by the Chicago Title and Trust Co.

WILL C. MACFARLANE

EVENING BELLS and CRADLE SONG

This ingenious composition portrays the cradle song of the young mother intermingled with the chimes from a neighboring church tower, which are given the effect as if the wind were at time carrying the sound to, and at other times from, the place where the baby is lying. In the middle section the effect of a deep-toned bell is added, and it seems as if the mother were at her daily tasks, but the cradle song soon enters with the effect of the child gradually dropping off to sleep to be disturbed at intervals by the notes of the distant chimes.—EDWIN ARTHUR KRAFT.

A Service to T.A.O. Readers

Historic Churches of the World

By ROBERT B. LUDY

7 x 10, 325 pages, profusely illustrated

\$5.00

The publisher's edition has been sold; the Author's supply was almost entirely destroyed by fire; only a few copies remain. A delightful reference work (by a hotel proprietor and business man) in story and picture, covering Europe and America. A book you will cherish and oft refer to.

ORGAN INTERESTS INC.

467 CITY HALL STATION

NEW YORK CITY

Organists

(*See advertisement elsewhere in this issue.)

*ANDREWS, George W., Mus. Doc.
 *ANDREWS, J. Warren
 ATHEY, Edith B.
 Hamline Methodist Church,
 Washington, D. C.
 *BAIRD, Andrew, A. A. G. O.
 *BAUMGARTNER, H. Leroy
 BAILY, Gertrude, Mus. Bac.
 Concert Organist, Teacher.
 American Conservatory of Music.
 Kimball Hall, Chicago, Illinois.
 *BEACH, Theodore
 *BEYMER, Paul Allen
 *BIDWELL, Marshall
 BROWNE, J. Lewis, Mus. Doc.
 Organist, St. Patrick's Church; Theory, Met-
 ropolitan Conservatory; Recitals, Instruction,
 Composition. 122 S. Desplaines St., Chicago,
 Ill. (Monroe 5550).
 BULLIS, Carleton H.
 Theory Dept., Cons. of Music, Baldwin-Wal-
 lace College, Berea, O.
 7217 Euclid Ave., Cleveland, Ohio.
 *CARRINGTON-THOMAS, Virginia
 *CASSIDY, Mrs. J. H.
 *CHRISTIAN, Palmer
 University School of Music, Ann Arbor, Mich.
 *CLEMENS, Chas. E., Mus. Doc.
 *CLOKEY, Joseph W.
 Pomona College, Claremont, Calif.
 COOPER, Harry E., Mus. Doc., A.A.G.O.
 Dean, College of Music, Ottawa University;
 Organist, Country Club Christian Church,
 Kansas City, Mo., 3219 Lexington Avenue,
 Kansas City, Mo.
 *CRONHAM, Charles Raymond
 Municipal Building, Portland, Maine.
 CUSHING, John
 Instruction, Recitals, Conducting. Organist,
 Christ's Church, Rye, N. Y., and Temple
 Oheb Shalom, Newark, N. J. Studio: 2 Mil-
 ton Road, Rye, N. Y. (Rye 1371-W)
 *DARNELL, Grace Leeds
 *DAY, George Henry, Mus. Doc.
 *DICKINSON, Clarence, Mus. Doc.
 *DORR, William Ripley
 *DOWNES, Herbert W. W.
 *EGENER, Frederick T.
 *EPPLER, Kenneth
 FAIRCLOUGH, Geo. H., F.A.G.O.
 M. Mus.; Recitals, Instruction; Org. and Prof.
 of Organ, University of Minnesota; Org.-
 Choirmaster, St. John's Episcopal Church;
 Studio, 26 Dyer Bldg., St. Paul, Minn.
 *FARNAM, Lynnwood
 49 West 20th St., New York.
 *FOX, Kate Elizabeth
 *FRANCIS, J. Henry
 *GLEASON, Harold
 Eastman School of Music, Rochester, N. Y.
 *GOODWIN, Hugo, F.A.G.O.
 *GRANT, George W.
 *GREENFIELD, Alfred M.
 *GROSH, Paul E., Mus. B.
 *GROSS, Francis V.
 *HARTLINE, Carroll W.
 *HASTINGS, Ray, Mus. Doc.
 *HOPKINS, Edward Cadoret
 Organ Expert and Organist.
 Specification Counsel,
 433 East 10th St., Long Beach, Calif.
 *HOVDESVEN, E. A., Mus. Bac.
 HUGHES, J. Wesley
 *JACOBS, A. Leslie
 *JENNINGS, Arthur B.
 *JOHNSON, Julius K.
 JONES, WM. H., A.A.G.O.
 Director of Music, St. Mary's School; Organ-
 ist-Choirmaster, Christ Church; Raleigh, N. C.
 *KLEIN, Charlotte
 *KRAFT, Edwin Arthur
 LOUD, John Hermann, F.A.G.O.
 Recitals, Instruction; Park Street Church,
 Boston (1915);
 76 Parkman St., Brookline, Mass.
 *LUARD, Thorndike
 *MC AMIS, Hugh
 Westminster Hall, Maple Dr., Great Neck, L.I.
 MIRANDA, Max Garver, Mus. Bac. A.A.G.O.
 Dir. Mus. Dept. and College Org., Beloit Col-
 lege; First Presbyterian Church.
 Residence: 931 Church St., Beloit, Wis.
 MOORHEAD, Cora Conn, A.A.G.O.
 Organist, First Presbyterian Church; Teacher
 of Organ and Theory, Southwestern College;
 621 East 12th Ave., Winfield, Kansas.
 *MUELLER, Carl F.
 MUELLER, Harry Edward
 Recitals:
 First Presbyterian Church;
 Huntington, W. Va.
 *NEVIN, Gordon Balch

*NEVINS, Willard Irving
 O'SHEA, John A.
 St. Cecilia's Church;
 Mus. Dir., Boston Public Schools;
 5 Regent Circle, Brookline, Mass.
 *PEARSALL, John V.
 PEASE, Sibbey G.
 Resident Organist, Elks Temple; Associate
 Organist, Angelus Temple; Organist-choirmas-
 ter, St. James Episcopal Church;
 Res. 322 So. Mansfield Ave., Los Angeles, Cal.
 *REIMENCHNEIDER, Albert
 10,001 Edgewater Drive, Cleveland, Ohio
 *RICHARDS, G. Darlington
 *RIESBERG, F. W., A.A.G.O.
 ROSE, Arthur, M. A., Mus. Bac.
 Trinity School, 139 West 91st St. (1911)
 79 Manhattan Ave., New York (Academy 5892)
 SABIN, Wallace A., F.A.G.O., F.R.C.O.
 Temple Emanuel;
 First Church of Christ, Scientist;
 1915 Sacramento St., San Francisco, Calif.
 *SCHEIRER, James Emory
 *SCHLIEDER, Frederick, M. Mus.
 *SCHOLIN, C. Albert
 SEIBERT, Henry F.
 Official Organist,
 The Town Hall, New York.
 *SIMON, Ernest Arthur
 *SMITH, Frederick M.
 STEAD, Franklin
 Concert Organist; Organist and Director,
 Starrett School for Girls;
 4426 Drexel Boulevard, Chicago, Ill.
 *STEWART, Gerald F.
 *STRONG, Theodore
 *SYKES, Harry A.
 *TAYLOR, Edwin Lyles
 THOMPSON, Van Denman, Mus. Bac.,
 F.A.G.O.; De Pauw University,
 Greencastle, Ind.
 *TITCOMB, Louise C.
 *TOWER, Harold
 TRUETTE, Everett E., Mus. Bac., A.G.O.
 Concert Organist and Instructor;
 Elliot Congregational Church, Newton (1897);
 295 Huntington Ave., Boston, Mass. (Copley
 8624-W)
 *TUFTS, Albert
 1135 West 27th St., Los Angeles, Calif.
 VIBBARD, Harry L., Mus. M.
 Syracuse University, Piano and Organ; Re-
 citals; Organist, First Baptist Church;
 204 Comstock Ave., Syracuse, N. Y.
 *VOORHEES, Pauline, Mus. Bac., F.A.G.O.
 WESTERFIELD, George W., F.A.G.O.
 Organist, Church of St. Mary the Virgin;
 New York Representative, "Orgoblo" (See
 Adv.); 539 East 138th St., New York, N.
 Y. (MOTHaven 7384)
 *WIESEMANN, Carl
 *YON, Pietro A.
 853 Carnegie Hall, New York, N. Y.

BENNETT ORGAN CO.
 Main Office and Factory: Rock Island, Ill.
 BUHL ORGAN CO.
 Utica, N. Y.
 CASAVANT FRERES
 St. Hyacinthe, P. Q., Canada.
 DOHRING, Gustav F.
 225 Fifth Ave., New York, N. Y.
 ESTEY ORGAN COMPANY
 Main Office: 642 Fifth Ave., New York, N. Y.
 Factory: Brattleboro, Vt.
 FRAZEE ORGAN CO.
 Everett, Boston, Mass.
 HALL ORGAN CO.
 Main Office: West Haven, Conn.
 Los Angeles: Wm. Ripley Door, 4348 W 3d St.
 HILLGREEN, LANE & CO.
 Main Office and Factory: Alliance, Ohio.
 Chicago: F. W. A. Witt, 2713 Clarence Ave.
 Dallas, Tex.: Will A. Watkin Co.
 Honolulu, Hawaii: Honolulu Music Co.
 New York: G. F. Dohring, 225 Fifth Ave.
 Omaha: Sullivan Organ Co., 1913 Clark St.
 HOOK & HASTINGS CO.
 Kendall Green, Mass.
 KILGEN, GEO. & SON, INC.
 Main Office: 4016 Union Blvd., St. Louis, Mo.
 Chicago, Ill.: 252 Wrigley Bldg.
 Cleveland, Ohio: 710 Guardian Bldg.
 Houston, Texas: 331 West 20th St.
 Minneapolis, Minn.: 323 Plymouth Bldg.
 New York: Steinway Hall, 113 57th St.
 Omaha, Neb.: 1510 Davenport St.
 MARR & COLTON INC.
 Main Office and Factory: Warsaw, N. Y.
 MIDMER-LOSH INC.
 Merrick, L. I., N. Y.
 MOLLER, M. P.
 Main Office: Hagerstown, Md.
 Chicago, Ill.: 6054 Cottage Grove Ave.
 Los Angeles: 208 Insurance Exch. Bldg.
 New York, N. Y.: 1540 Broadway.
 Philadelphia, Pa.: 1204 Franklin Trust Bldg.
 Pittsburgh, Pa.: Strand Theater Bldg.
 Seattle, Wash.: 1009 First Ave.
 PILCHER, Henry Pilcher's Sons
 908 Mason St., Louisville, Ky.
 New York: 109 West 57th St., Room 915.
 REUTER ORGAN CO.
 Lawrence, Kansas.
 ROCHESTER ORGAN CO.
 Box 98, Rochester, N. Y.

Organ Architects

†Definitely allied to one Builder.

BARNES, William H.
 1100 S. Wabash Ave., Chicago, Ill.
 DOHRING, Gustav F.
 225 Fifth Ave., R-1010, New York City.
 TURNER, Tyler
 333 Central Park West, New York City.

Equipment and Various

DEAGAN, J. C., Co.
 Percussion Instruments.
 4217 Ravenswood Ave., Chicago, Ill.
 KINETIC ENGINEERING CO.
 Blowers,
 Lansdowne, Pa.
 KOHLER-LIEBICH CO., INC.
 Percussion Instruments,
 3553 Lincoln Ave., Chicago, Ill.
 ORGOBLO
 See Spencer Turbine Co.
 SPENCER TURBINE CO.
 Blowers,
 Hartford, Conn.

Custodians and Rebuilders

MOHR, Louis F. & Co.
 2892 Valentine Ave., New York. (Sedg. 5823)
 OCHS BROTHERS
 440 East 148th St., New York. (MOTHaven
 0807)
 SCHLETTE, Charles G.
 Church organs rebuilt, tuned, repaired; year-
 contracts; Blowing plants installed; etc.
 1442 Gillespie Ave., New York. (Wachst. 3940)

Conservatories and Teachers

AMERICAN CONSERVATORY
 Kimball Hall, Chicago, Ill.
 DEL CASTILLO THEATRE SCHOOL
 36 Loew's State Theatre Bldg., Boston, Mass.
 EASTMAN SCHOOL OF MUSIC,
 Rochester, N. Y.
 GOLDSWORTHY, Wm. A.
 234 East 11th St., New York, N. Y.
 MODERN SCIENTIFIC ORG. SCH.
 234 East 11th St., New York, N. Y.
 OBERLIN CONSERVATORY
 Oberlin, Ohio.
 UNIVERSITY OF COLORADO
 Boulder, Colorado.
 VAN DUSEN, Frank, Mus. Bac.
 Kimball Hall, Chicago, Ill.

Publishers

DITSON, OLIVER DITSON CO.
 178 Tremont St., Boston, Mass.
 FISCHER, J. FISCHER & BRO.
 119 West 40th St., New York, N. Y.
 GRAY, The H. W. GRAY CO.
 159 East 48th St., New York, N. Y.
 SCHMIDT, The Arthur F. Schmidt Co.
 120 Boylston St., Boston, Mass.

Builders

AEOLIAN COMPANY
 Main Office: 689 Fifth Ave., New York, N. Y.
 AUSTIN ORGAN CO.
 Main Office and Factory: Hartford, Conn.
 New York: Astor Hotel, Broadway & 45th.

It Will Pay You
to consider carefully the

Bennett Organ

before selecting
the builder of your organ

Bennett Organ Company, Inc.
Rock Island, Illinois

Art of Photoplaying

By MAY MESKIMEN MILLS

board-cover \$10.00 net prepaid

SUBJECTS

Abyssinia
Achula
Actors and Actresses
Accessory Stops
Accordion
Acoustic
Acute
Adagio
Adieu
Aeoline
Aeroplane
Aesthetic Dancing
Aesop's Fables
Africa or Cannibal
Aftermath
Agitation
Agitato
Agony
etc.

SUBJECTS

Baby Cry
Brass Band
Bumps and Falls
Burlesque
Calisthenics
Cannon Shots
Cat Meow
Clock Strike
Coquetry
Court Scenes
Cuckoo
Dog Bark
Embarrassment
Fade-Outs
Flash-Backs
Flirting
Frogs
Ghosts
etc.

The first column gives a reproduction of the actual index; the second gives subjects at random from two pages of the index; together they show the marvelous wealth of material in the book. We unhesitatingly recommend it to all beginners in theater work, to all who contemplate theater work, to all who would more intelligently enjoy the theater, and to all theater organists who feel the desire to keep themselves ever young, ever interested in their delightful art. Not an unusually large book, not unusually well printed; but worth five times its price.

ORGAN INTERESTS INC.

467 CITY HALL STATION

NEW YORK, N. Y.

Marr & Colton Church Organs

Beauty of Tone—matched by excellence of construction secure the result of many years of experience in all that is practical and beautiful in organ building. Catalogue and estimates cheerfully submitted.

The Marr & Colton Company
Organ Designers and Builders
WARSAW, N. Y.

The HALL ORGAN--

the Organ Honor Builds

FOR CHURCH, theatre, mortuary chapel, or home, the most satisfactory instrument you can select, of course, is the *Organ honor builds!* THE HALL ORGAN has won its world-fame for this very reason. Every detail of construction, every variation of tone, every bit of wood or metal which assists in making it the perfect instrument it is, have combined to establish its reputation for DURABILITY and fine QUALITY.

THE HALL ORGAN COMPANY

Builders of Pipe Organs for Thirty Years

WEST HAVEN

CONNECTICUT



Mr. Powell Weaver,
prominent recital organ-
ist of Kansas City, Mo.,
seated at the Kilgen
Console.

Powell Weaver

—writes of the KILGEN ORGAN:

“I congratulate you on the splendid organs you are building—your voicing is excellent and your instruments are most artistic. . . . It is always a source of satisfaction to play a Kilgen—they are always adequate to the demands of any program. . . . ”

In a pipe organ, the *source of satisfaction* as judged by Mr. Weaver's standards, embraces a myriad of details—only in whose perfect ensemble, a Master of the Organ can find genuine pleasure. Endorsing his opinion are literally hundreds of the world's most outstanding organists, to whom the Kilgen Organ is the medium of maximum expression and an inexhaustible supplement to their art. This remarkable list of world-famous artists who so strongly endorse Kilgen Organs, tells an eloquent story.



Kilgen
Choice of the Masters

GEO. KILGEN & SON, INC.
4012 N. UNION BLVD., ST. LOUIS, MO.
Pipe Organ Builders for 289 Years